

ALLEN MEMORIAL ART MUSEUM

# BULLETIN

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The illustration on the cover is a detail  
of the ring, no. 126, in this collection.

PHOTOGRAPHS BY ARTHUR E. PRINCEHORN

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## *Foreword*

On behalf of Oberlin College, the Allen Art Museum and Department of Fine Arts I wish to express our gratitude to Mr. Melvin Gutman for the extended loan of the objects which are catalogued on the following pages. Their publication in this form has been made possible by funds from the Prentiss Bequest, increased both by a gift from Mr. Gutman, and a special grant from the President and Trustees of Oberlin College, which we gratefully acknowledge.

Charles Parkhurst  
Director

## *Melvin Gutman Collection of Ancient and Medieval Gold*

The Melvin Gutman Collection of Ancient and Medieval Gold opened for exhibition in the Allen Art Museum on May 23, 1961. This catalogue is a preliminary effort to document this rich and remarkable collection which is on extended loan at Oberlin. We are deeply grateful to Mr. Gutman for affording students this opportunity to study and learn, and happily acknowledge that without the vast body of notes which he has collected on individual pieces with the enthusiasm and insight of the scholar-collector that he is, this catalogue could never have been prepared.

Mr. Gutman has generously accepted responsibility for some of the attributions and dates. In some cases the author has pointed out grounds for mild or vigorous, but amicable, disagreement. Although every effort has been made to affix attributions to the individual items of the collection, a small portion must, of necessity, remain the subject of debate with regard to authenticity and to provenance. It is difficult to establish with certainty the provenance of jewelry which, through generations, has been the spoils of war or the subject of extensive trade between widely distributed settlements of the ancient world. More research and examination will be carried on during the months the Gutman Collection will be on view at Oberlin in order to define more precisely the origins, dates and techniques of many of the objects on exhibition.

This introduction is intended to guide the non-specialist to some of the more interesting aspects of antique gold. Most of these remarks are drawn from the indispensable works on the subject cited in the bibliography, especially Brown (1915), Curtis (1915-16), Dalton (1912), Marshall (1911), Maryon (1955), Rosenberg (1918) and (1922), Williams (1924) and Zahn (1929).

*Solder Techniques.* Most ancient gold was soldered, not welded or fused, according to Maryon. The solder consisted of chips of an easy-flowing copper-gold which was placed at intervals along the joint to be made and then heated in a charcoal fire until the solder ran. By 2000

B.C., however, it had been learned that a little copper powder, brought in close contact with the heated gold, would form a solder and make a sound joint. Later artists, Greek and Etruscan, soldered grains as small as 1/60 of an inch in diameter. Borax was often the agent used as a flux. Pliny gives valuable information on the Roman methods of soldering; a later account is given by Theophilus in the twelfth century.

*Granulation.* The art of granulation has been a subject for extensive discussion and research, both as to how it was made and how it was fastened in a pattern on the object to be decorated. One of the very earliest extant examples of gold granulation has been published by Mrs. Williams. This example, an amulet, of about 1900 B.C., was ornamented with some 1400 grains, each about 1/50 of an inch, the difference between the largest and smallest grains measurable being only 21/10,000 of an inch! Several ways for producing these grains have been demonstrated, including melting tiny gold filings on a charcoal block with a blow pipe. Lewis and Blackband "rediscovered" the Etruscan technique of dropping molten gold on a baffle from where it rolled into a bed of charcoal. Since a very little solder is required to secure one grain, Maryon proposes that the solder was a copper salt in glue, the glue becoming completely carbonized in heating, but until then holding the granulation in place. The rediscovery of this process he credits to Mr. H. A. P. Littledale.

I have mentioned Pliny as an ancient source, but there are a great many others, including Papyrus X in the Leyden museum, a book of goldsmith's recipes dating from the third century A.D., but actually a compilation of older materials of uncertain age. The book shows extended practical knowledge of gold, silver and copper alloys and was intended to aid those goldsmiths wishing to make gold forgeries.

*Wire.* The question of how ancient wire was manufactured is discussed by Mrs. Williams. It can be said in general that wire was drawn, hammered, twisted or rolled, and the several sorts are mentioned in the commentary of the catalogue. When wire is made by twisting a flat strip, the spiral join can often be detected. Hammered wire is easily detected by the hammer marks, and drawn wire shows longitudinal striations. Hollow wire, made by rolling a strip around a fine wire cone, is not always easy to identify.

The various treatments given a wire are molding, hammering or cutting to make it look like something else, perhaps a series of granules. This treatment I have referred to in the catalogue as "beaded wire." When beaded wire is made by the "spool" technique, tiny gold spools,

perhaps fifty to the inch, are soldered together end-to-end. This method was first signalized by R. Zahn and is Hellenistic, but it appears to be associated with the goldsmith's craft in the Greek-speaking world long after this. See for example no. 97, 5th-4th century B.C., and no. 17, about 600 A.D. In some beaded wire the joints are on the bias. The term "filigree" has been used here for wire work in general.

Wires — round, square and beaded — were twisted together as cables. In the description a wire twisted "quickly" refers to a short spiral in the twist, twisted "slowly," to a long spiral. In these definitions I have been guided by Maryon who illustrates and defines 72 varieties of twisted wire. A torque is a twisted ribbon or a twisted complex of two or more ribbons which have been soldered together.

*Color of Gold.* Gold has been colored artificially since the earliest days. It is frequently discussed in three color categories: gold or fine gold, which is red-yellow; pale gold, which is whiter and less red; and electrum, which is like silver with a slight tinge of yellow. The next color-step is, of course, silver. The color of gold was changed by solder applications, by over-heating and also by dissolving alloys near the surface, leaving pure gold, possible only provided there is more than 50 percent pure gold (12 carat) present. A gold object heated red-hot and "pickled" in acid juices and vinegar will remove the oxidized alloys, according to Williams' sources.

*Forming of the Gold.* Gold was also cast in metal molds of two pieces, and more commonly pressed or beaten with a wooden hammer into stone molds with the aid of wax placed between the hammer and the gold. The molds were often of steatite, and such molds are extant and illustrated by Schreiber, Williams, and others. Ancient jewelry was rarely cast solid.

Molds for the production of Greek jewelry of the 5th-4th century B.C. have not been found, according to Marshall, so it is possible that Greek jewelers did not avail themselves of this technique.

Gold leaf placed on die-cast objects, such as coins, when rubbed will take off an impression in the negative. Such negatives are called bracteates. See no. 148 for examples.

The extraordinary care which went into the making of a single jewel, some consisting of several hundred individual pieces, has been a source of wonder to many. Mrs. Williams points out that there is no evidence from Egypt of the use of magnifying glasses in antiquity, although glass lenses of the Roman period have been found. Actually the need for magnification appears to be greater in determining how a piece

was made than in making it, for the early craftsman worked his materials in a well-established routine.

A number of ancient mishaps and repairs were noted in the course of this study, cases of overheating, mechanical damage and the like; for example, a small patch of sheet gold was put on one of the beads in necklace no. 20. In general no special mention has been made of these microscopic corrections. Frequently details of granulation are buried in an excess of solder. Ancient goldsmiths were not always at the high pinnacle of perfection.

Throughout the ancient world gold was used in burial, and one of the first queries in dealing with these pieces is whether they were made for sepulchral use (as were the diadems, nos. 25, 26 and 27, and the ring no. 114), or to be worn in life.

*Rings.* A word should be said about the fascinating history of finger rings and their uses, if only because there are so many fine examples in the Gutman Collection. According to Dalton and Oman finger rings were used for bodily beautification but, in their earliest days, served a practical purpose as well by producing impressions when pushed into clay, wax or some other yielding material. They were, in short, seals and signets.

Signets played an important part in ancient life since they were equivalent to their owners' signatures. Hence forgery was a constant threat. Early in the 6th century B.C., one of Solon's laws forbade the ring engraver to keep an impression of the design once the ring was sold. When Hannibal obtained possession of the signet of Marcellus it was feared that he might use it to deceive the Italian communities. The devices on the signet rings of many eminent Romans are known to us. That of Julius Caesar was an armed Venus. Augustus at first sealed with the design of a sphinx, then with a portrait of Alexander the Great, and finally with his own portrait engraved by Dioscurides.

Rings were often a mark of rank or state, and the type of rings worn signified different categories of people. A gold ring, for example, was a sign of distinction, at first reserved to few, indicating a nobleman, a Roman senator, a military knight, and so on, but it gradually lost its early significance both by custom and through law.

Rings have also been used since pre-Roman times for betrothal, as a charm and as a cure for scorpion bite. The bezel of a ring could also be used to carry poison, as witness the deaths of Demosthenes and Hannibal.

Rings also had ceremonial uses, and religious and magical rings were very ancient. In Christian times this usage was continued and

Clement of Alexandria, as quoted by Oman, detailed some of the devices which he considered suitable for rings. "But let our signet devices be a dove or a fish, or a ship running before the wind, or a musical lyre, which Polycrates employed, or a ship's anchor, which was the seal of Seleucus, or if it be a fisherman it will remind us of an Apostle and of boys saved from water."

Rings were sometimes supposed to be efficacious in the prevention or cure of disease, usually owing to the materials in the ring or setting. Rings of certain types were also used to distinguish churchmen by rank, as means of commemorating some person or event, or as signs of mourning.

Finally, rings were not confined to the fingers, but were carried as necklace or belt pendants, especially signet rings, strung on rosaries, and even threaded on hat-bands.

The history of ancient gold is a fascinating one, and the reader is urged to consult for himself the written works mentioned as well as others.

\* \* \*

The catalogue consists of descriptions of objects followed by comments dealing with comparative material, including some deductions on the techniques employed. Considerable data have been supplied by Mr. Gutman, other data have been added, including the most obvious comparisons. If some important reference books are lacking from the bibliography it is not due to ignorance of their existence but to the inability to consult them in the time available for the preparation of this catalogue. More will be done, and it is hoped that students and scholars will offer annotations and corrections.

The bibliographical references are given by author and date of publication only. For a full description of the reference see the bibliography at the end of the catalogue.

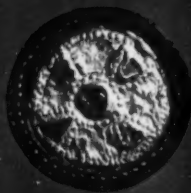
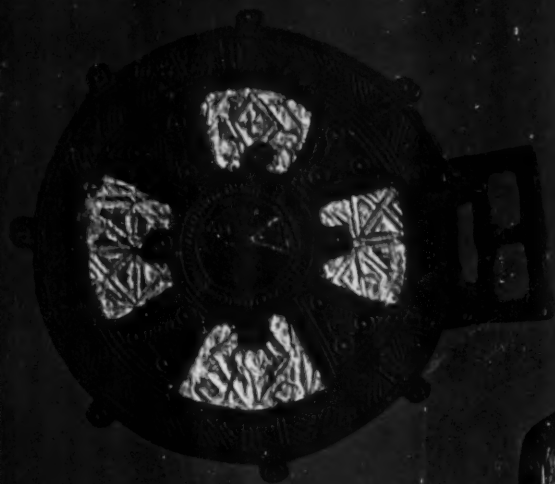
The objects are grouped together according to related uses, as will be seen in the Table of Contents. Within these categories they are arranged in approximately chronological sequence.

The author is indebted, first of all, to Mr. Gutman himself for providing the notes which served as a basis for this catalogue, and to his colleagues at Oberlin who aided him. The help of others is acknowledged in the catalogue commentary.

Although this collection consists chiefly of gold and electrum objects, some few pieces of other materials, stone, bronze, ivory and crystal, have been included.

Charles Parkhurst

Top: Châtelaine, no. 39  
Center: Fibula (left), no. 92a  
Fibula (center), no. 89  
Fibula (right), no. 87  
Bottom: Fibula, no. 94





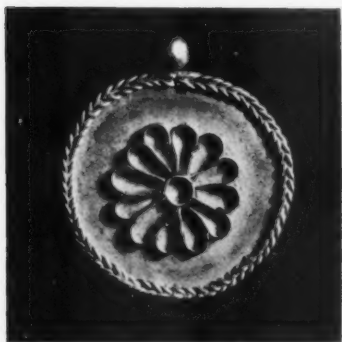
*Catalogue*



no. 6, p. 57

## Pendants and Necklaces

### 1. GOLD MEDALLION PENDANT WITH ROSETTE ACHAEMENID 6TH - 5TH CENTURY B.C.



Gold disc bordered with four round wires twisted together in pairs, one to left and one to right, to make a chevron pattern. Within the border is a twelve-petal rosette with a circular center made with cloisons (enamel or gems missing). On the edge of the disc is soldered a spherical bead-like loop for suspension, the joint reinforced by a light strap soldered on the reverse side.

Diameter  $1\frac{5}{16}$  inches  
Weight 2.39 grams

It is said to have been excavated in Persia. This form of rosette is characteristically Persian. See Pope (1938-39) fig. 896. Although the rosette was common intercultural property it enjoyed great favor in the Near East. Achaemenid rosettes are about the same as Assyrian. Compare the rosette borders of Assyrian robes, trappings of horses, see Tel (1936-49) especially pls. 293, 309 and 317, although the type is not precisely the same. See those on architectural details from Persepolis and Susa, Pope (1938-39) pls. 93-94, 99-101, and in silver work, pls. 118-20. See also, however, a somewhat similar pendant, Marshall (1911) no. 2344, identified as Late Roman, 4th-5th century A.D. Compare the Achaemenid disc, no. 36 in this collection.

## 2. TWO GOLD FRAGMENTS OF A NECKLACE

AEGEAN (?)

DATE UNKNOWN



*Four sheets of thin gold rolled into tubes, each encircled by about eight parallel grooves. In addition, a tapered strip of gold with a longitudinal ridge ending in a loop at the smaller, and a hollow lion's head at the larger end. The neck of the lion is decorated with three rings of beaded wire and a ring of fine pointed leaves each edged in wire.*

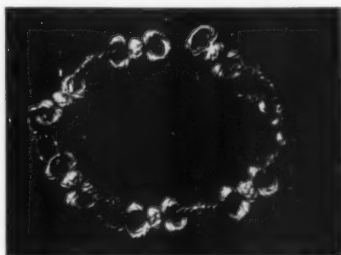
*Length 2½ inches*

*Weight 1.17 grams*

Tubes of this sort have been found among the earliest Pontic-Germanic work in Hungary, at Szeyed. See M. Parducz in Thomas (1956) p. 304. The tubes were in a necklace separated by biconical beads. However, similar tubes from the 8th century have been found at Hephaestia, on Lemnos; see Becatti (1955) no. 147. The lion's head is a fine example of miniature work. How and why it was made in hollow form remains unexplained. The deep eye-sockets may have contained gems or enamel.

### 3. SHORT GOLD CHAIN OF KNOTS AND TORQUES

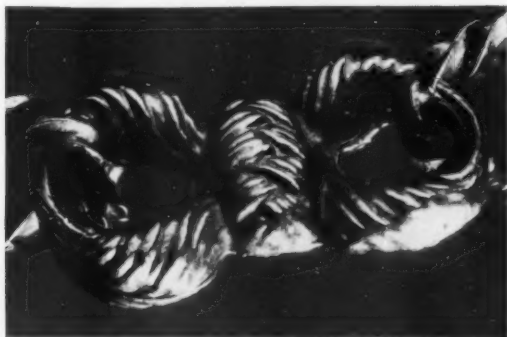
ETRUSCAN (?) 6TH - 3RD CENTURY B.C. (?)



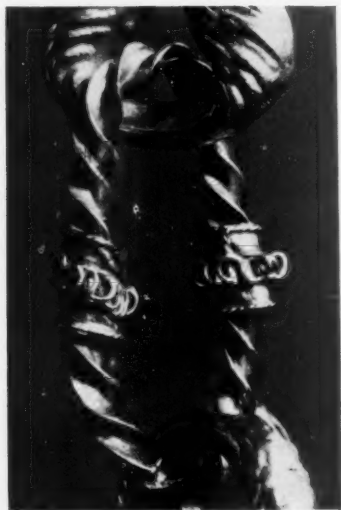
A chain of thirteen gold links, alternately a double loop or knot and a torque loop of twisted gold strips. The seven knots are hollow, of two identical molded halves soldered together. The two end loops of each are molded to resemble twisted yarn, and the binding around their middle is a Turkshead knot of three interwoven strands. The six alternate links are each a torque made of two V-shaped strips soldered back-to-back to form a strip whose section is a cross, and twisted to the right. Each of these torques is closed in an ovoid link and on it are strung two slip-collars; these are open-ended cylinders, their ends encircled by a miniature torque and their center by a helicoid wire (soldered on a flat strip?).

Length 11½ inches  
Weight 24.97 grams

The twist and torque of the type described by Maryon (1955) fig. 240, no. 30, was not unusual in Greek jewelry, compare Marshall (1911) nos. 1607, 1991-92, 4th-3rd century B.C. as was the "knot" of gold. The helicoid wire on the collar is commonly associated with Etruscan work. See *ibid.*, nos. 1414, 1416, 2277 and 2196-97, dated 6th-3rd



century B.C.; Siviero (1954) pls. 29d and 127, dated 6th and 3rd-2nd centuries B.C. respectively; Coche de la Ferté (1956) pl. XXXVI, 6th century B.C. I can find no comparable knot-like links except those imitating the Knot of Hercules, on which see the note to no. 5 in this collection. Maryon (1955) p. 137, says this type of torque "was familiar to the goldsmiths of Cyprus and Ireland 3000 years ago." Compare nos. 8 and 24 in this collection.



4. PENDANT GLOBE IN A GOLD NET

GREEK (COLONIAL?)

5TH - 3RD CENTURY B.C.

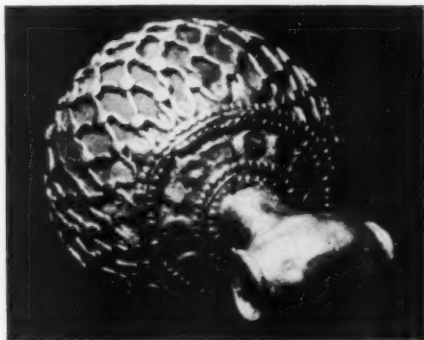


Small globe of dark brown stone enclosed in an imitation network of gold composed of seven lines of waved wire soldered one above the other, a granule over each joint. This net connects shallow cups at the bottom with a shallow cap over the top of the globe. Each of these is decorated on its convex side with inner and outer circles of plain wire each flanked by a row of granules. In the field between is a ring of repoussé spheroids, mostly crushed. A plain gold hollow cylinder rises from the center of the top and across it is soldered an ovoid tube with open ends, each ringed with plain wire.

Height  $1\frac{1}{16}$  inches

Weight 7.93 grams

The pieces that may be cited as parallels here are chiefly Greek colonial of the 3rd century B.C. Compare especially the network covering gold cylinders found at Tarentum, Marshall (1911) nos. 2070-71. The cylindrical neck and ovoid tube for suspension are identical with those on gold acorn-pendants in a Cypriote necklace at Oberlin dated by Sjöqvist (1956) 330-300 B.C. Burgess (1937) illustrates a Greek jewel from South Russia with acorn-pendants of a type similar to those published by



Sjöqvist and enclosed in the pseudo-net with granulation found on the present piece. No date is given. A ball-like pendant comparable to the present piece, with the pseudo-net but no granulation, and different in other details, is illustrated by Marshall (1911) no. 2030, from Curium in Cyprus, dated 5th-4th century B.C. An Etruscan finger ring with a net of wire and a granule at each intersection, found at Cuma, is dated 4th century B.C. by Siviero (1954) no. 68, pls. 84-87.

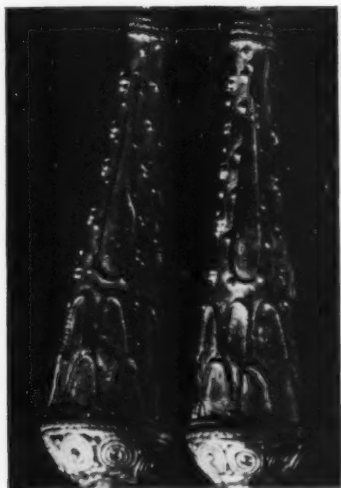
# 5. COMPOSITE GOLD NECKLACE OF BEADS AND CONES GREEK ASIA MINOR OR SOUTH RUSSIAN CA. 300 B.C.



A necklace of twenty-one beads, two end cones, four spacers and one pendant link. The beads are the following types: (a) twelve beads (one smaller than the rest) made of two hollow half-spheres soldered together, decorated with two series of four double spirals in plain wire, each pair connected by a loop and a globule centered in each spiral, other globules symmetrically disposed between. The center joint is circled by two plain wires flanking a cable and the end opening by a cable; one bead is crushed; (b) five large Knots of Hercules, hollow molded in two halves soldered together, with end rings of beaded wire, the "knot" molded to resemble five strands; (c) one hollow bead decorated with haphazardly scattered granulation singly or in groups of two, three and four, rings of larger globules around the center and the two ends; (d) three biconical beads, truncated and fluted. The end cones of this necklace are made



## Pendants



up of half spheres of the bead type (a) above, soldered to the base of the cone which is decorated with two rows of leaves outlined in beaded wire, below which are three lengthwise bands of one and four globules symmetrically arranged, the bands separated by a long leaf outlined in beaded wire. The cone terminates at its apex in a spiral of globules (beaded wire?). The entire cone is one inch long. The four spacers are triple rings of large-beaded wire. They have no apparent relationship in style, scale or technique to the other parts of this necklace. The pendant link is of a flat diamond shape, made like a two ended Pipes-of-Pan, with five pipes of staggered lengths, a loop soldered to either side. It appears to be unrelated to the style of this necklace.

Length 9 $\frac{3}{8}$  inches  
Weight 13.77 grams

The most interesting part of this necklace is the bead of type (a) — sometimes with palmette designs in filigree — which is often found in composite necklaces of the 4th century B.C., and the geographical dispersion of which suggests they may have been produced for export and strung with various other types of beads, especially the biconical slide and the "amphora" type pendant. Compare Marshall (1911) no. 1454, a glass bead necklace which is identified as Early Italian, perhaps 5th century B.C., but which has eight beads of our present type incongruously inserted; no. 1844, a single bead on an earring from a tomb in Cyme in Aeolis (Lydia), dated 4th-3rd century B.C.; twelve beads and seven biconical slides on necklace no. 1955 said to be from the same tomb and of the same date and very similar to a necklace in the Metropolitan Museum, New York, see *Bulletin* (1941) fig. 12, said to be from Asia Minor; Marshall (1911) no. 1952 includes eight beads of type (a) and two comparable finial cones (the ornament is palmettes in filigree), of an ornate necklace, otherwise contemporary, also said to be from the aforementioned tomb, dated 4th-3rd century B.C. where it was associated with a gold stater of Alexander the Great; nos. 2036-39 are conical finials as on this necklace, two of them also from this tomb; no. 2044, a circle of twenty-three type (a) beads, provenance and date not given but said to



be "exactly similar" to a bead found in Russia; Pollak (1903) no. 350 with nineteen type (a) beads and two finial cones dated 4th century B.C.; two beads of type (a) (one with filigree palmettes) on a plain gold bead chain with eight unornamented biconical slides and two "amphora" pendants, in the Hermitage Sale (1931) no. 81, from the Crimean Bosphorus, found with a stater of Alexander the Great; two necklaces, Minns (1913) p. 427, fig. 318, nos. C.R. 1869.I 14-15, the first similar in type of beads and cones but different in decoration, the second characterized by plain biconical slides and large Knots of Hercules analogous although not identical to those on this necklace (b). The three beads of type (d) may be compared with some found at Sardis, Lydia, see Curtis (1925) no. 42, where also was found a Knot of Hercules (no. 9) identical with (b), all said to be of the 7th or 6th century B.C. Finally, the single granulated bead (c) is comparable in style and design to a single bead on a necklace in the Benaki Museum, Athens, Segall (1938) no. 41 dated 1st century B.C. For a similar necklace see no. 47, 4th century B.C. This comparative material indicates, I believe, an origin in Asia Minor, probably Lydia where Cyme was a major production center, although comparable work

has also been found several times on the Sarmatian shores of the Black Sea, with an early Hellenistic date, ca. 300 B.C. The Knots of Hercules may be earlier and the single bead and Pipes-of-Pan later. Beads similar to the Pipes-of-Pan used here are found on a necklace said to be Egypto-Roman, see Gans Sale (1928) no. 78.

6. GOLD NECKLACE WITH GARNETS AND GRIFFON HEADS  
HELLENISTIC 3RD CENTURY B.C.

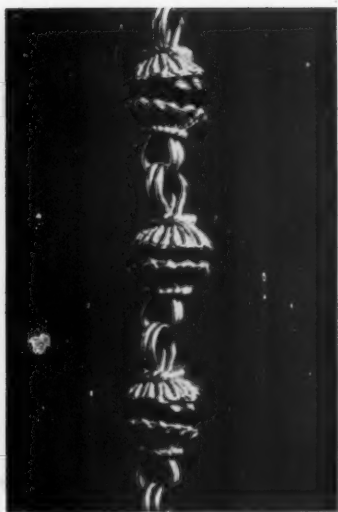


*Long chain, seventy-five links made up of small, round garnets (fifty-seven missing) each between two calyx-like capsules decorated with ten petals and a ring of beaded wire, and strung on gold wire doubled and twisted into loops which are linked. The necklace terminates in two griffon heads, a wire hook and an eye soldered respectively beneath the two mouths, on garnet necks.*

Length 24¾ inches  
Weight 17.88 grams

*Detail photograph, p. 48*

Similar necklaces are illustrated in Marshall (1911) nos. 1966 (from Capua), 1961 and 1962 (the former found in a tomb in Melos) all identified as Greek, 3rd century B.C. Compare also Sambon (1905) pl. VIII, no. 77, Greek no provenance or date; and Minns (1913) fig. 321, a necklace of this type, which comes from a Greek barrow in Scythia, 3rd century B.C.



# 7. MINIATURE CONOID GOLD PENDANT

GREEK OR ETRUSCAN

4TH - 2ND CENTURY B.C.



Frustum of a hollow cone with a seam on one side under one of a pair of S-scroll handles made of a strip of gold grooved down the center. On one face is a cabochon garnet in a collet ringed with granulation, and fourteen groups of three granules each scattered about on the same face. The base of the cone is ringed with granules, and capped underneath with a hemisphere, the joint concealed by a strip of gold grooved as above. At the bottom of the hemisphere is a single granule from which radiates petals of a rosette in round wire, the wire made by twisting a narrow strip of gold. At the top a hammered wire loop for suspension.

Height  $\frac{1}{16}$  inches

Weight 1.52 grams

## Pendants

Conical gold pendants of small size are frequently used in Greek jewels of the 4th-2nd century B.C., but I can find no precise parallels. However, for general characteristics compare Marshall (1911) pp. 224-30, and Amandry (1953) nos. 85-94. Analogous pendants are found in Etruscan work of the same date; Becatti (1955) nos. 390, 403, 410, 414, 419-20. Compare also no. 5 in this collection.

### 8. SILVER ALLOY TORQUE WITH A GREEN GLASS BEAD

UNIDENTIFIED      3RD CENTURY B.C. - 4TH CENTURY A.D. (?)



A circular torque made of two strips of silver alloy soldered back-to-back and twisted together to the right, one end formed into a short hook, the other cut off at right angles, flattened, with a small hole to receive the hook and ornamented with engraved parallel lines. On this torque is strung a faceted green glass bead.

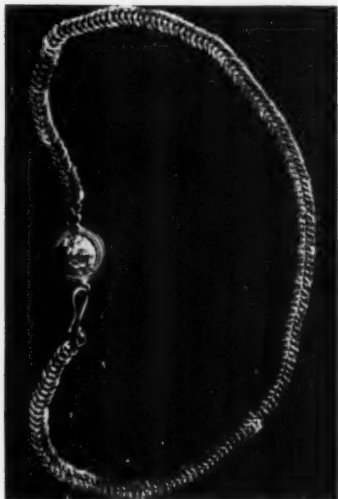
Circumference 20 $\frac{1}{4}$  inches  
Weight with bead 109.23 grams

The most famous neck-band torque is undoubtedly that worn by *The Dying Gaul*, Hellenistic sculpture from the Pergamon School, now in the Capitoline Museum, Rome. The present very handsome and well-made torque is of a somewhat different type, common in Roman Imperial times but known from the Iron Age onward. Compare the torques nos. 3 and 24 in this collection. It is impossible to attribute the present piece at this time beyond saying that it may be Hellenistic, Roman or Folk-wandering.

9. GOLD NECKLACE WITH MEDUSA MEDALLION

ROMAN (IN SOUTH RUSSIA?)

CA. 2ND CENTURY A.D.



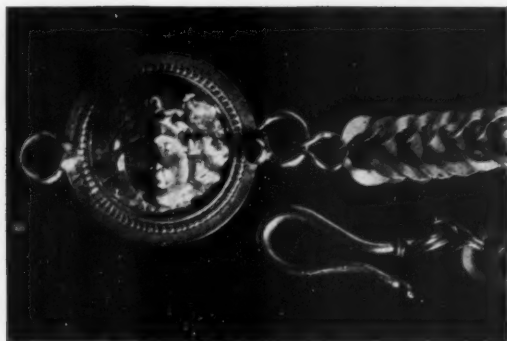
A gold link chain of interlocked, crescent shaped double loops ending in a hook at one end and a wire link at the other, to which is attached a repoussé winged head of Medusa. The edges of this head flare out and soldered on this, concentrically, are an inner ring of plain drawn wire, a beaded wire and a flat flange along the edge. On either side of the head a pellet of gold and a projecting wire loop are soldered to the outer flange.

Length 15¼ inches

Weight 13.14 grams

Diameter of medallion 1⅞ inch

Said to have been found in the Fayum, Egypt. An unusual chain, and a fine medallion, both are in excellent condition. The head is raised to



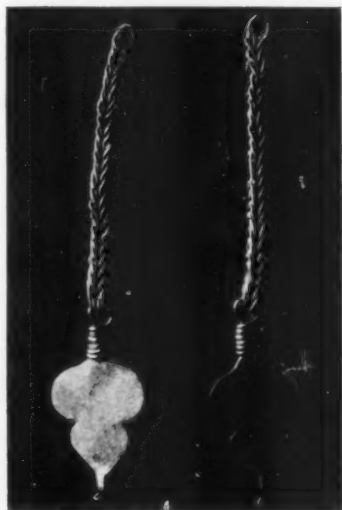
## Pendants

very high relief. The beaded wire is made by the characteristic spool method, on which see Zahn (1926) pp. 74-75 and the notes to nos. 16 and 64 in this collection. For an almost identical medallion see Marshall (1911) no. 2736\*, dated ca. 2nd century A.D. The only example of chain with any likeness to the present one is from Kertsch, South Russia, 3rd century A.D., see Segall (1938) no. 109.

### 10. TWO GOLD LEAF-PENDANTS ON BRAIDED CHAINS

GRAECO-ROMAN

1ST CENTURY B.C. - 1ST CENTURY A.D.



*Two four-lobed leaves cut from sheet gold whose tops end in a wire wrapped loop, each suspended on a short gold chain of eight braided wires which also form a small loop at the top of each chain.*

Length 1 7/8 inches

Weight of pair 1.75 grams

For a possible use for these small pendants as added dangles on a necklace see Siviero (1954) pls. 136-37, and for leaves of this shape in a gold necklace, *ibid.*, figs. 134-35, both from Pompeii, dated 1st century B.C. 1st century A.D. The present dangles are even closer to two suspended from a medallion on a fine necklace in the Nelidow Collection, Pollak (1903) no. 381, undated, from Caesarea in Cappadocia.

# 11. OVAL WHITE ON BLUE AGATE CAMEO

GRAECO-ROMAN

1ST CENTURY B.C. - 1ST CENTURY A.D.



*Cameo in two strata. At the left a seated woman partly draped, facing right, a standing man holding a crown of leaves above her head; in the center a smaller figure (blowing on a musical instrument?); at the right Dionysos, holding a long thyrsus, leans toward the right and is supported by a short, bald and bearded figure. In a silver filigree frame.*

Length 2¼ inches

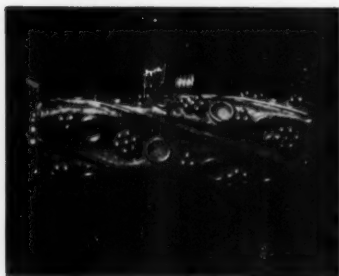
Weight 24.54 grams

The frame is probably 18th century, and the cameo is cemented to a piece of black glass, probably of the same date.

# 12. GOLD PENDANT WITH GRANULATED DECORATION

ROMAN

2ND CENTURY A.D. (?)



*Cylinder capped at ends and ornamented with diagonal bands of fine wire separating bands of alternate rosettes of seven granules, circles of wire and cluster of three granules. On each end a rosette of ten granules around a large granule. Small five-ribbed loop for suspension.*

Length ¾ inch

Weight 1.64 grams

Perhaps from an earring, compare Pollak (1903) no. 221, and possibly made to contain some talisman, this pendant most closely resembles one in the British Museum of the Roman period, but not dated. See Marshall (1911) nos. 2983-86. An analogous capsule with hemispherical caps was in the Kennard Sale (1912) no. 465.



13. BRAIDED GOLD NECKLACE WITH PENDANTS

GRAECO-ROMAN

CA. 2ND CENTURY A.D. AND LATER



*Braided ten-strand chain in two parts linked at center by a gold wire passed through two flanged tubes decorated with granules, and terminated at either end by a hook with a raised setting for a stone now missing and a loop with a figure of Eros. Three pendants (amphora, cross and medallion with a heart-shaped stone) suspended along the chain.*

Length 17 inches

Weight 22.75 grams

Various combinations of this amphora, heart medallion, and Eros are found in Graeco-Roman and Roman necklaces, mainly Eastern, from the 1st-3rd century A.D. Compare Marshall (1911) pl. LI, nos. 2370-71 and related pieces. For a closely comparable necklace see Sambon (1905) pl.



VIII, no. 121, there identified as Ptolomaic, found in Sicily. To this basic necklace have been added ancient Greek and Byzantine pendants:

(a) Miniature pendant *amphora* with pointed base. Formed of a bead of dark blue glass mounted in gold and decorated with triangles and rosettes (one missing) in granulation. The loop and wire by which it is suspended are modern. A very close counterpart in style and technique, Greek workmanship of about the 3rd century B.C., has been found at Vulci, compare Marshall (1911) no. 1977, but the type is found also in Roman jewelry of the 1st to 3rd centuries A.D. See *ibid.* nos. 2442-43, and 2370-71, from Tortosa in Syria, both 1st-2nd century A.D. Date: 3rd century B.C.

(b) *Medallion* with a three-lobed, heart-shaped red stone (garnet?) in a claw-setting at the center, surrounded by four concentric ornamental borders (from inner to outer: plain wire, twisted, braided, plain wire) the whole ensemble framed by an inverted crescent of pentagonal section decorated with three globules. The medallion is backed by a gold sheet which is continued up and around to form a loop around the chain. The loop is decorated with a palmette pattern in wire which runs onto the medallion in two scrolls. The heart shaped stone and this type of claw



### Pendants

setting are found from the 3rd century B.C.-2nd century A.D. See Siviero (1954) pls. 107, 120-21, Segall (1938) nos. 28, 34, and Marshall (1911) nos. 2338 and 2370-71. Two necklaces in the Gans Sale (1928) nos. 58 and 60, with similar but cruder medallions, are described respectively as "Graeco-Roman, Egyptian" and "Graeco-Roman." The crescent frame and the filigree work are fine and of about the 2nd century A.D. Compare Marshall (1911) nos. 2924, 2928, and 2930. *Date:* ca. 2nd century A.D.

(c) The two *collars* appear to be coeval with the chain and medallion and are of similar gold and workmanship. No parallel has been found. *Date:* ca. 2nd century A.D.

(d) The *Eros* is of the type common in Hellenistic and Roman jewelry. Compare Marshall (1911) nos. 1861-62, 1871 and 1885-86, 3rd-1st century B.C., and Siviero (1954) pl. 130c and 131e, 3rd century B.C.-1st century A.D. He wears a twisted rope about his neck fastened in a *nodus Hercules* on his chest and decorated with globule clusters (grapes?). He holds no attributes but stands with hands on hips. The unnatural stiffness of the figure is stylistically comparable to Marshall (1911) nos. 2324-27, of the 1st century A.D., found in a tomb near Damascus. The body was cast in one piece to which the wings, the knotted rope and end loops



have been soldered. The reverse is flat. Compare the different type of Eros on no. 60 in this collection. *Date:* ca. 2nd century A.D. (?)

(e) The *cross*, with slightly splayed arms and notched ends, is hollow. It has a plain reverse and sides ( $\frac{1}{8}$  inch thick). On the face is soldered a guilloche cross of three double inter-twisted wires set between parallel wires which terminate in crossing wires tipped with globules. At the intersection is a circular collet for a gem now missing. A grooved loop is soldered to the top for suspension, but the loop is too large for the present chain. The guilloche is found in Roman jewelry of the 2nd-3rd century A.D., Marshall (1911) nos. 2798-99 and 2823, and is common in the Eastern Empire. The guilloche continues to be popular later, however, especially in the 6th and 7th centuries and a parallel is found in a cross within a guilloche wreath on a reliquary chest in Pola, illustrated in Rosenberg (1918) figs. 149 and 153, dated about 600 A.D. and localized in the Aquileia-Grado area of North Italy. See also Rosenberg (1922) figs. 4-5, and Wulff (1911) no. 1734 (Rome, 8th-9th century). For similar crosses, but without the guilloche, see the Hirsch Sale (1957) no. 111, there dated end of 6th century A.D., and Ross (1947) no. 479a, dated 6th century. *Date:* ca. 600 A.D.

#### 14. AGATE AND GOLD INTAGLIO PENDANT

ROMAN PROVINCIAL

CA. 3RD CENTURY A.D.



An oval gold box setting with a rope motif of running loops along its side in twisted wire filigree surmounted by a border of one plain wire and a line of granules. Two loops at the top and one at the bottom of the oval are attached by means of straps to the plain gold back. Within the bezel of the oval is a deeply cut agate intaglio: head and shoulders of a woman to right.

Height  $1\frac{3}{16}$  inches

Weight 5.47 grams

Collection: Minneapolis Institute of Arts

### *Pendants*

This pendant finds a parallel, perhaps somewhat distant, in an oval pendant with volutes on the side and granulation found in early Roman Pannonia, Illyricum, later Hungary, of a style which Alföldi says shows the influence of Asiatic taste in granulation, early 3rd century A.D. See Thomas (1956) p. 242. No close parallels can be adduced.



15. OVAL WHITE ON WHITE AGATE CAMEO

ROMAN (?) 3RD CENTURY A.D. (?)



A highly polished cameo in two white strata, the figures in an opaque layer and the background a translucent layer in a simple gold rim with two grooved loops for suspension. The figures are undercut to give very high relief. The scene represents a youth at an altar; behind is a priest (?) crowned with leaves and holding an object aloft. To the left are two soldiers, one of whom holds the youth by the elbow with one hand and raises his other hand over the youth's head. At the right are two soldier spectators.

Length 2¼ inches

Weight 27.22 grams

Collection: Trän, Vienna

The subject has been identified as a representation of ceremonies at the laying aside of a child's *toga praetexta*. The Roman date has been questioned by Mr. Gutman who believes that if it is Roman, it has been recut in Renaissance times (hence the undercutting and high polish, seldom found, he says, in Roman work). Otherwise it may simply be a Renaissance cameo, or even one of the 18th century neo-classical period.

## Pendants

### 16. NECKLACE WITH SAPPHIRE PENDANT CROSS

BYZANTINE, PERHAPS EGYPT

5TH CENTURY A.D.



Pendant gold cross on a chain, the cross a quatrefoil of four gold strips attached at either end to a central collet. To the perimeter of these strips is soldered a beaded wire. In the collet a green paste gem, and on pins in the arms of the cross four milky light blue seed-shaped sapphires (?) (moonstones?). At the top a ring by which the cross is suspended on one hundred and eleven double-looped gold wire links. At either end of the chain a disc with a wire border, two small eyes soldered to opposite sides each braced with a granule; one disc slightly smaller than the other. On the larger is a gold wire hook for closing.

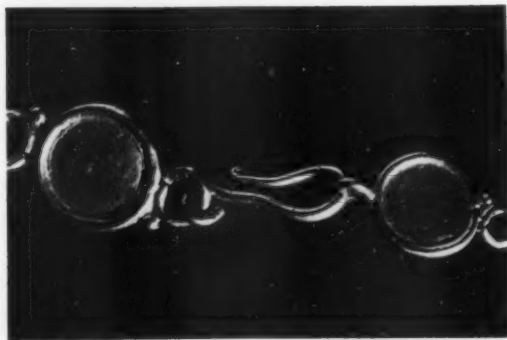
Length of chain 20½ inches

Weight 22.86 grams

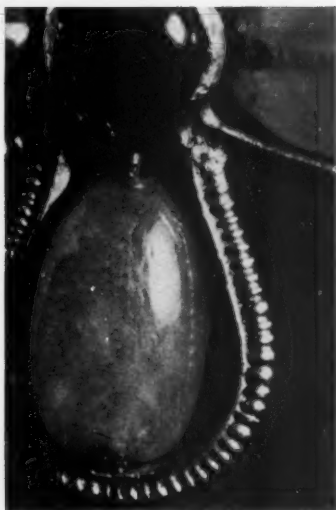
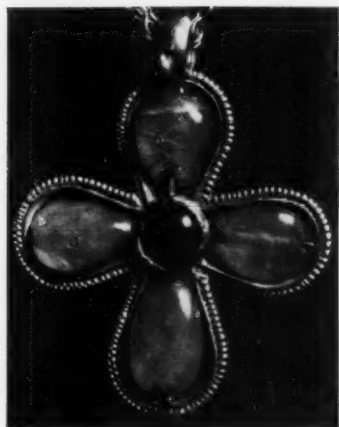
Height of cross and loop 1¾ inches

Collections: Mrs. Nadelman;  
Joseph Brummer

This very characteristic Byzantine work has many parallels from various parts of the Byzantine world. Compare Segall (1938) nos. 257 and 269, Dalton (1901) no. 282, from Sardinia, and Rorimer (1944) fig. 12, from Egypt, all ca. 6th century A.D. The gem-cutting is also characteristic



and is commonly found in Egyptian work; see Dennison (1918) nos. 13-14, 5th or early 6th century A.D. The beaded wire border on the cross is made of about 250 separate spoons of gold fused or soldered together. For this technique and for further references see the note to no. 17 in this collection.





17. JEWELED GOLD PENDANT WITH GREEK LETTERS  
HUNGARIAN (?) CA. 600 A.D. (?)



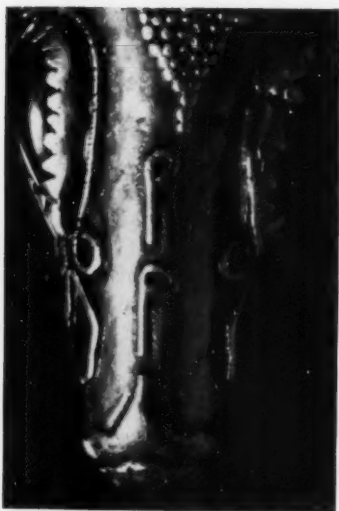
*A pendant (reliquary?) amphora shaped. The suspension loop and the neck are broad sheets subdivided by three rings of granulation (tiny spools soldered end-to-end). The broad upper part is decorated by triangular groups of granules of irregular size each triangle extended at its apex by two additional granules. There are four such triangles above and three inverted below a band of three granulated rings which are separated by two plain wire rings. On the lower body are three tear-shaped paste (?) garnets set in high claw settings surrounded by beaded wire ending below in two scrolls and a lozenge. Between these gems are the Greek letters in beaded wire (worn smooth):*

M P O  
O P Y

*On the foot are three more triangles rising from a double ring of granules and under the foot a green paste (?) stone in a circular claw setting.*

Length 1½ inches  
Weight 19.02 grams

This heavy pendant is crudely made with coarse granulation but handsomely conceived. There are no close parallels to be cited but it is analogous to a pendant on a necklace in the Cleveland Museum of Art. See Ross (1947) no. 432, dated 6th century A.D. Granulation and design of the same general character are found in Hungary on 4th-7th century jewels, in Hampel (1905) III, pl. 286 and Rosenberg (1918) fig. 158. Good parallels for the gems and their settings are from Cyprus. See Marshall. (1911) no. 3134, not dated, but classed with objects of late Roman date, and no. 2595, 2nd century A.D. The "spool" technique for making beaded wire is to be compared with the same on the ewer of St.-Maurice d'Agaune, Byzantine, ca. 600 A.D., Rosenberg (1922), pp. 22 ff. This technique employed first in Hellenistic Greece, see Zahn (1929) pp. 74-75, evidently was continued in Byzantine work. I know of no Roman examples. Compare this same technique in nos. 16, 53, 64 and 97 in this collection.



## 18. BRONZE, TIN (?) AND GOLD PENDANT CROSS

FRANKISH 6TH - 7TH CENTURY A.D.



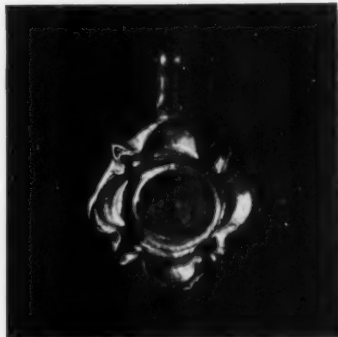
A bronze equal-armed cruciform pendant with lozenge center and arm ends. The edge of the bronze is turned up and milled around the perimeter of the cross. In the concave form thus created is a congruent cross of tin (or an alloy like pewter?). Of the same metal and at the top of the cross is a broad loop for suspension and on each arm end a mammi-form collet containing a small green paste (?) cabochon, one replaced with a re-used classical polished garnet, the frustum of a cone. On the center lozenge is superimposed a sheet of gold with a bronze backing, a large green paste cabochon in repoussé collet at its center, encircled by a ring of repoussé ornament remotely resembling the classical egg-and-dart motif. On the collet and around the periphery of the sheet is other punched ornamentation. The whole is held together with eight bronze rivets, the heads of four of them revealed ornamentally at the corners of the gold square. On the reverse of the center square the bronze is stamped with five large circles, one in the center and one on each of the main axes of the cross.

Height 3 $\frac{3}{8}$  inches

Weight 39.42 grams

Mr. Gutman believes this piece to be Frankish, 6th century A.D., but no parallels can be found. It is related in material and technique, although not closely, to nos. 87, 90, 92 and 93 in this collection. It is interesting that the only similar crosses I have found were used by the Laplanders before ca. 1000 A.D., as offerings to their gods; these were obtained in trade with the continent, both east and west. See Curman-Nerman-Selling (1945) fig. 241 and pp. 228-31.

19. MINIATURE GOLD PENDANT WITH A GRAY GLASS GEM  
BYZANTINE      DATE UNKNOWN



A hollow gold pendant designed as a quatrefoil enclosing a circle within a square. The back is plain, the face repoussé at the edges and in the central circle which contains a concave circular gray glass gem. At the top a grooved-strap suspension loop.

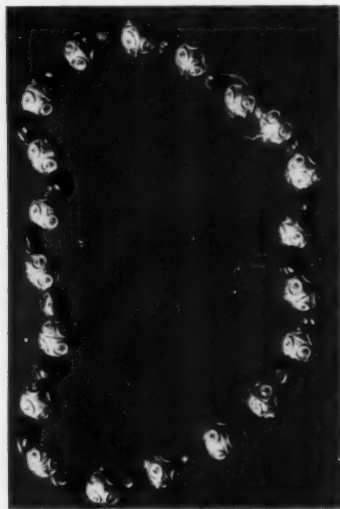
Height  $1\frac{5}{16}$  inches

Weight 1.74 grams

Collection: Joseph Brummer

In the Brummer Sale (1949) no. 261.

20. NECKLACE OF GOLD SPHERES AND ALMANDINES  
BYZANTINE      7TH-9TH CENTURY A.D.



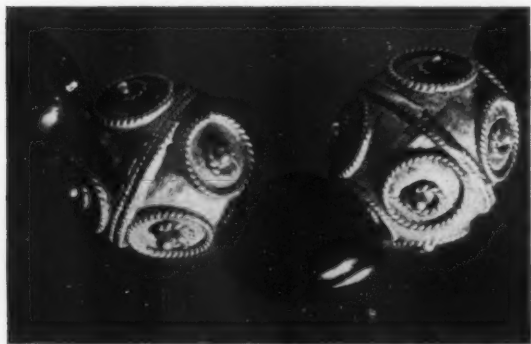
Necklace consisting of twenty gold beads and nineteen water-worn almandine pebbles of a deep red-purple hue. Each gold bead is made of two hemispheres soldered together, the joint concealed by two pairs of fine round wires twisted quickly together to the right, soldered on side by side. Each hemisphere is ornamented with four circles of the same twisted wires, in quincunx arrangement. Within each circle is a smaller circle of the same twisted wire in which is soldered a single granule, except at the ends where the hole for stringing occupies this place.

Diameter of gold beads  $\frac{3}{8}$  inch

Weight 31.94 grams

### *Pendants*

Several very disparate comparisons are possible. Kertesz (1947) pp. 11 and 663 illustrates, but does not discuss, a necklace of silver, now in Salamanca, Spain, with bead design similar to the present piece. This design suggests a date of the 8th century A.D., and has some features in common with no. 34 in this collection. A Byzantine earring in the Strasbourg exhibition of 1904, Forrer (1905) no. 102, appears, in the poor illustration, to be made up of the bead in question and almandines; it is dated ca. 9th century A.D. Another Byzantine earring, Rosenberg Sale (1929) no. 117, showing the same granule in a ring of filigree, is said to have been found in Naples and is dated 7th century A.D. See also Ricci Merovingian (1910) nos. 124-25, gold earrings without granulation. Mr. Gutman suggests these may be later Byzantine, 12th-15th century, from Sicily or South Italy.



21. GOLD PENDANT CROSS WITH JEWELS

BYZANTINE 11TH - 12TH CENTURY A.D.



*A heavy flat Latin cross of gold, with splayed arms semi-circular at the end with a smaller semi-circular lobe on each side. In each arm a circular cabochon ruby (?) in a plain setting and in the center a rectangular emerald in a high collet. At the top a large wire loop for suspension twisted once and soldered to the back of the cross, which is plain.*

Height 3¼ inches  
Width 2¼ inches  
Weight 29.76 grams

This cross, said to have come from the Near East, is nearly identical in shape with a larger one in the Brummer Sale (1949) no. 315, found in the Bosphorous, and called Byzantine, 11th-12th century A.D. In excellent condition.

## Pendants

### 22. RELIQUARY PENDANT IN ROCK CRYSTAL AND GOLD

BYZANTINE (SYRIAN?)

11TH - 12TH CENTURY (?)

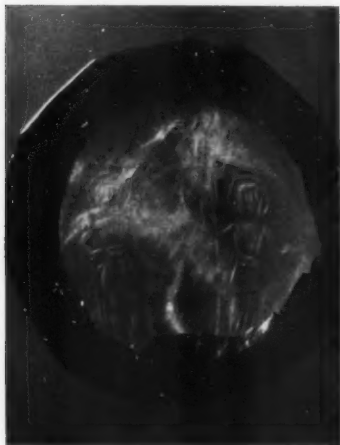


A hollow translucent pendant of globular form composed of two segments of spheres in rock crystal each bordered in sheet gold which is decorated on the outside with a running chevron in plain wire, with ribbed pin hinges at two opposite points. The neck of the pendant is made of fifteen horizontal rings of hollow globules, four composed of large, and ten of smaller globules. At the top, for suspension, a plain tube secured horizontally, buttressed on each side by five large globules alternating with four chains of smaller globules, three to a chain. The rock crystal is engraved inside each of the two spherical segments with an intaglio: bust of God the Father above, arms extended blessing (crowning?) two warriors standing to right and left below, armed with shield and spear.

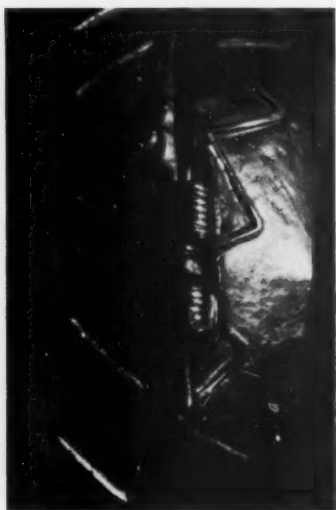
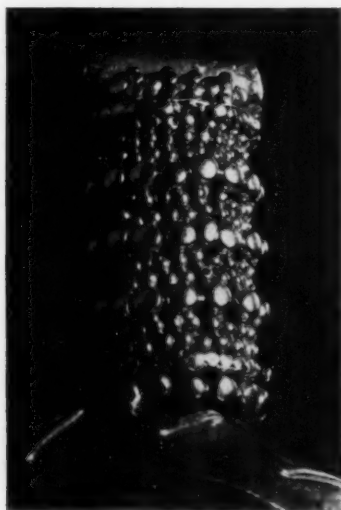
Height  $2\frac{1}{16}$  inches

Weight 33.21 grams

The four warrior saints represented on the two halves of this reliquary



are presumed to be SS. Demetrios, Theodore, George and Procopius symbolizing the four regions of the Byzantine Empire protected by Christ. In a letter dated November 30, 1960, written about this reliquary, Professor Dr. Hans Wentzel remarks on the very small number of Byzantine intaglios and the rarity of representations of warrior-saints blessed or crowned by God. Two are known: one in the Cabinet des Médailles, Paris, no. 342, and one in the Kremlin. These two are cameos, however, done in sardonyx and carved in high relief. The style of the figures in the present piece is the primitive "straw bundle style," Wentzel's apt phrase, and he believes this work was done in Palestine between the 7th and 12th centuries. Others suggest 11th-12th century. This piece is said to have come from North Syria; see Drouot Sale (1958) no. 128.





23. GOLD AND INTAGLIO CRYSTAL OVAL PENDANT

BYZANTINE      DATE UNKNOWN



Length of main cable 18½ inches  
Weight 41.40 grams  
Length of pendant 1⅓ inches

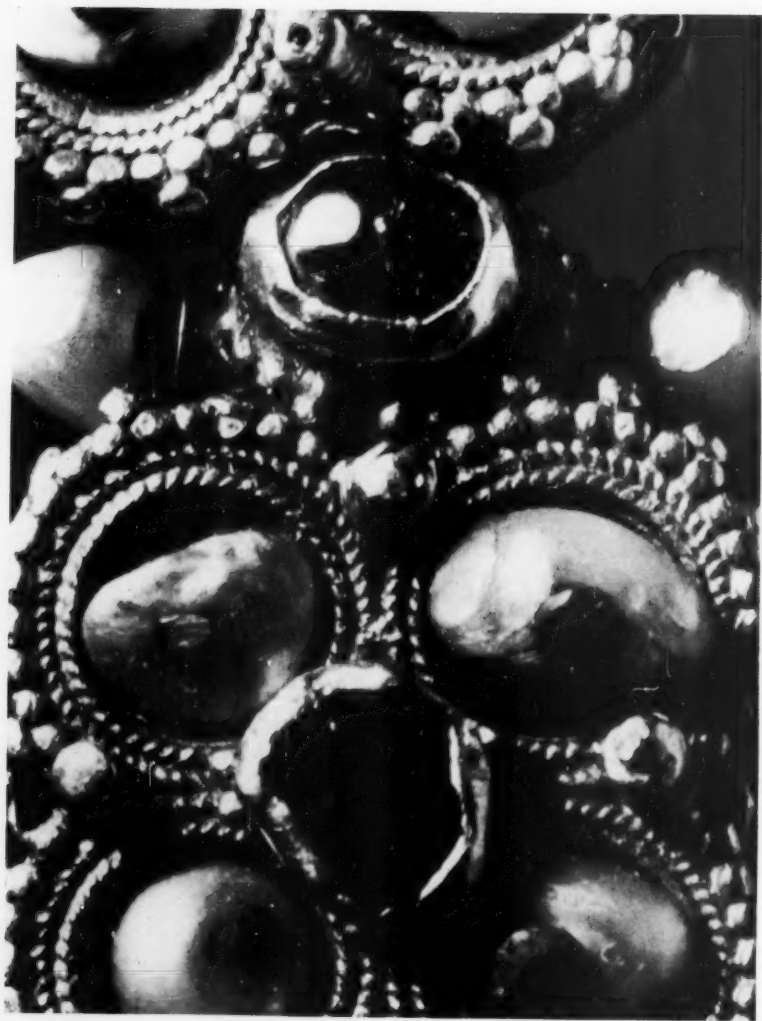
A long oval pendant of two slabs of crystal, one cut on the interior with an intaglio, in the upper half a bust of Christ with long hair, a beard, a nimbus with a cross and flanked by two stars; in the lower half a Latin cross on a rock (Golgotha) flanked by two stars, and also by:

A and IX (Ιησοῦς Χριστός).

The intaglio has been gilded, and is encased in a plain gold frame with a beaded wire edge, a plain loop soldered at the top for suspension. The pendant is on a rope of braided gold cable terminated by slip-on gold caps (riveted) and loops. To these loops are added two extraneous wires with twisted wire loops.



Provincial and late, perhaps 16th-17th century (?), it is well preserved.

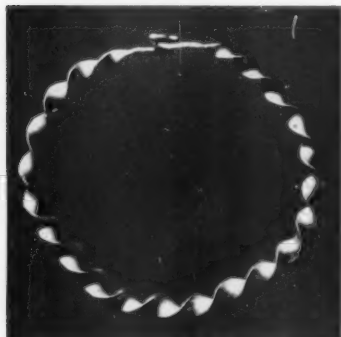


no. 34, p. 92

## *Bracelets and Diadems*

### 24. TWISTED GOLD RIBBON TORQUE

IRISH CELTIC      BRONZE AGE 1600-750 B.C.



*A single ribbon of gold about one quarter inch wide, twisted to the right and hammered at each end into a hook of circular section.*

Length 10½ inches  
Weight 14.03 grams

Collection: S. E. Lucas, Esq.

Twisted torques of this type, Maryon (1955) fig. 241, no. 26, were known as early as the Bronze Age (1600-750 B.C.) in the British Isles and in Northwest France, and remained in use during La Tène Period (400 B.C.- 50 A.D.). Ireland, in the Bronze Age seems to have been a kind of El Dorado of Western Europe. It was one of the four main sources of ancient gold, along with Macedonia and Thrace, Hungary and Spain, and much gold has been found in burials there. The majority of Irish gold ornaments appear to belong to the Bronze Age. Many specimens of the ribbon-torque have been found in County Donegal, and also in Scotland. For these pieces and further information on Irish gold see Armstrong (1920) nos. 86-116 and pp. 22 ff., on which this note is based. Compare nos. 3 and 8 in this collection. Sold at Christie's, March 21, 1961.

## 25. THREE FUNERARY BANDS OF GOLD

LATE MYCENAEAN PERIOD

CA. 1300 - 1000 B.C. (?)



*Two gold foil bands tapered toward ends which are hammered into wires and made into loops. The third piece is very wide in the center and the loop is missing at one end. None appears to have been ornamented in any way.*

Lengths	(a) $9\frac{1}{16}$ inches
	(b) $8\frac{5}{16}$ inches
	(c) $7\frac{7}{8}$ inches
Weights	(a) 6.15 grams
	(b) 5.27 grams
	(c) 2.33 grams

The narrower pieces (a,b) are considered to be head bands and the other (c) a mouth piece used in the burial of the Mycenaean dead. See Marshall (1911) nos. 1, 28 and 683, and Pollak (1903) nos. 7-8. Compare the later types represented by nos. 26 and 27 in this collection.

26. GOLD FILLET WITH REPOUSSÉ STAR AND GARLAND  
HELLENISTIC 4TH - 1ST CENTURY B.C.



*A long narrow fillet of thin gold sheet, drawn to a point and a loop at each end, one loop now broken. In very slight repoussé relief: a star in the center of a garland of olive leaves and berries wound spirally with a ribbon.*

Length 10 $\frac{3}{8}$  inches

Weight 2.23 grams

Collection: Nelidow, Hermitage Museum



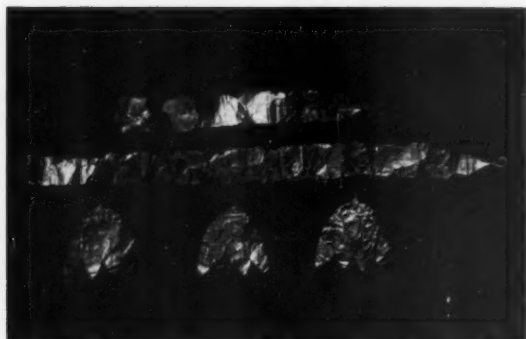
This piece was acquired by Nelidow in Samsun. See Pollak (1903) no. 13, who says it is a sepulchral piece, and compares it with a piece from Eretria, Euboea. From the Hermitage Sale (1931) no. 51.

27. GOLD DIADEM WITH BAY LEAVES  
HELLENISTIC 4TH - 1ST CENTURY B.C.

*A long thin strip of sheet gold drawn to a wire twisted into a loop at either end. The strip has indecipherable repoussé ornament. Three pendant flowers of sheet gold, each with four petals, and each petal with a median rib.*

Length 14 $\frac{3}{4}$  inches

Weight 4.21 grams



This fillet is broken in several places and crinkled to such a degree that the repoussé ornament on it cannot be deciphered, but it may have been flowers and vines. The pendant flowers are separate. For another of this type with pendant leaves see Pollak (1903) no. 3, where there are further references. See also an example from the Crimea, Minns (1913) fig. 285, of Hellenistic date.

28. SMALL GOLD BRACELET WITH DANCING FIGURES  
GRAECO-ROMAN 1ST - 2ND CENTURY A.D.



Bracelet of two curved strips of gold hinged on a pin at one end and each with two loops for closing at the other. The interior is plain, the exterior of each is bordered on each side, from outer to inner with a beaded wire, a round wire (made by twisting a thin strip of gold), four round wires twisted in two pairs, right and left, in a chevron pattern, a round wire and a row of loops in plain wire (occasionally a beaded wire). All the wire is exceedingly fine. Down the middle of the strip is a row of twenty-four molded and appliqué female dancing figures in three poses. In each group the center figure is dressed in a long chiton, the outside figures in short ones.

Circumference  $5\frac{5}{16}$  inches

Weight 10.23 grams

Collection: Träu, Vienna

Said to have come from the island of Thasos, and probably made for a child. The beaded wire is made of many tiny pieces by the spool technique, on which see the note to no. 64 in this collection and the references there. A comparison of the figures with those in paintings on the walls of the Basilica by the Porta Maggiore, Rome, 1st century A.D., has been suggested.

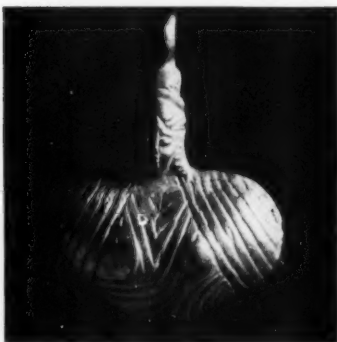




## 29. GOLD PENDANT BUST OF ISIS

GRAECO-ROMAN IN EGYPT

1ST-2ND CENTURY A.D. (?)



*Repoussé gold bust of a woman, draped, with a small head with diadem and crown (?), and hair falling to her shoulders, the details ciselé. Above the crown is a heavy ring and below the bust a knob where the image has been cut off, as from some further part.*

Height 1 $\frac{1}{4}$  inches

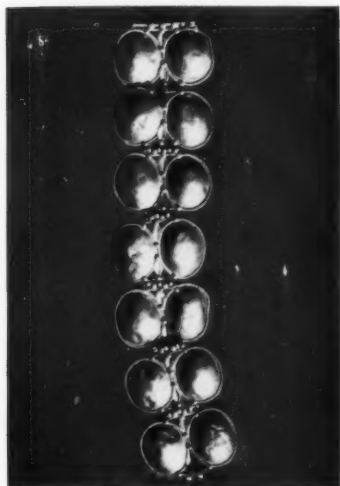
Weight 5.92 grams

Busts of this type, of Isis and Serapis, were frequently used as finials on bracelets and finger rings. The size of this piece relates it to the former. Compare rings in Marshall (1907) nos. 241-43, Graeco-Roman, one from Alexandria, Egypt. For a bracelet of this type, Alexandrian or Roman see Sambon (1905) no. 153. Compare also a ring and an arm band, figs. 39 and 44 in Schreiber (1894), both from Egypt.



## 30. GOLD BRACELET OF SPHERICAL SECTIONS

ROMAN 1ST - 3RD CENTURY A.D.



Bracelet of fourteen spherical sections, concave in the reverse, each with a border of beaded wire. They are linked in tangential pairs with a lozenge-shaped leaf with a median fold and a globule on each tip fixed on either side of the point of tangency. Above and below the pair of sections is a heavy gold strap tipped with a globule at each end, to which are soldered two, or in some cases three, grooved gold loops for a pin-hinge for linking with the next pair. All the ornamental globules are hemispherical and fixed with the flat side down. At one end a heavy wire pin for closing the bracelet.

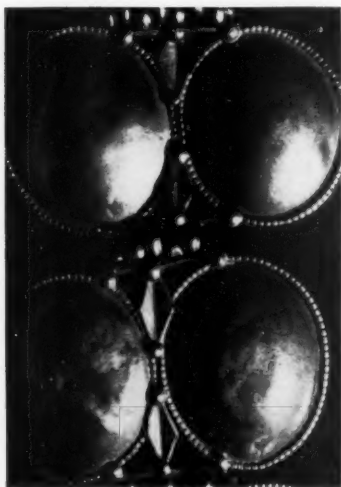
Length 6½ inches

Weight 32.71 grams

Collections: Private collection, France;  
Private collection, Switzerland

Two similar spherical sections are found (re-used?) on a bracelet otherwise not comparable in Marshall (1911) no. 2212, dated 2nd-3rd century A.D., and in Siviero (1954) pl. 180c, dated 1st century B.C. to 1st century A.D. The leaves are identical with those ornamenting a bracelet in Marshall (1911) no. 2823, of the 2nd-3rd century A.D. In form the present bracelet is nearly identical with one in the Benaki Museum, Athens, Segall (1938) no. 184, where it is asserted the type is Italian, especially associated with Pompeii and Boscoreale, 1st century A.D. For these see Siviero (1954) pls. 176a, 177-78 and related pieces all dated 1st century B.C. to 1st century A.D., but none precisely like the present one. The beaded wire borders are made by the spool technique, on which see Zahn (1929) pp. 75-76 and no. 64, among others, in this collection. This may indicate Greek workmanship, although Siviero credits the invention of it specifically to South Italy (p. 65, no. 240). Although there are

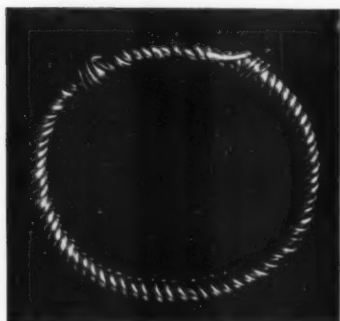
a few isolated examples from Hellenic territory most are from Campania. It should be noted, however, that in Siviero's type the parts are practically hemispheres without beaded edges and he does not say whether the beading used between the hemispheres is of the spool technique or not. Sold Paris, Madame X Sale (1925) no. 46.



31. GOLD SPIRAL ADJUSTABLE BRACELET

ROMAN PROVINCIAL

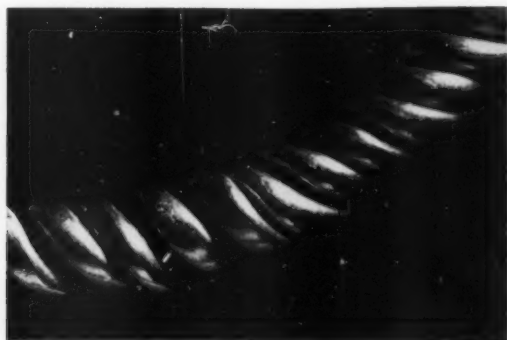
2ND - 3RD CENTURY A.D.



Three hollow gold tubes twisted spirally around two wires of square section each extending about two and three-quarters inches from opposite ends. The ends of the tubes merge into a single wire which is then twisted spirally around the three tubes of the opposite end so that the size of the bracelet can be adjusted.

Maximum circumference 10½ inches  
Weight 26.58 grams

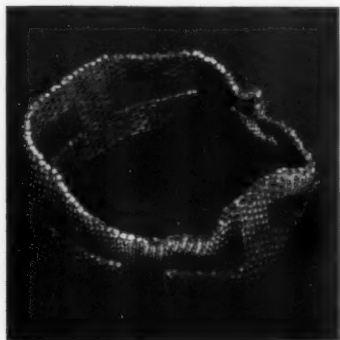
Nearly identical pieces were in the Madame X Sale (1925) no. 4, not dated, and in the Strasbourg Exhibition of 1904, dated between 50 and 250 A.D., from Avenches (Bern), Switzerland. See Forrer (1905) p. 43. Another is in the British Museum, see Marshall (1911) no. 2803, who classifies this piece as Roman or Graeco-Roman, 2nd-3rd century A.D. The hollow tubes have been made by rolling a flat strip lengthwise.



32. FLEXIBLE GOLD LINK BRACELET WITH GRANULATION

SYRIAN (?)

6TH CENTURY A.D. (?)

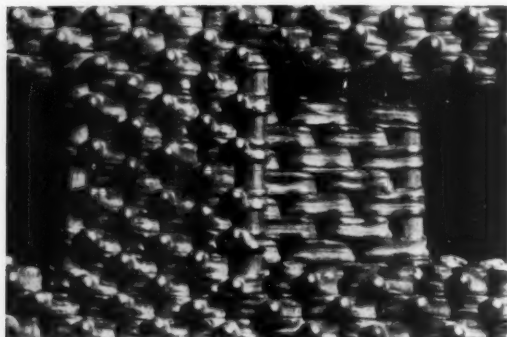


Gold bracelet made of eight hundred and eighty-eight links strung on one hundred and ninety-eight pins, twelve links wide, with six rectangular equally spaced openings down the center of the bracelet. Each link is grooved down its center-line and ornamented at mid-point on the exterior with a granule.

Circumference  $8\frac{3}{4}$  inches

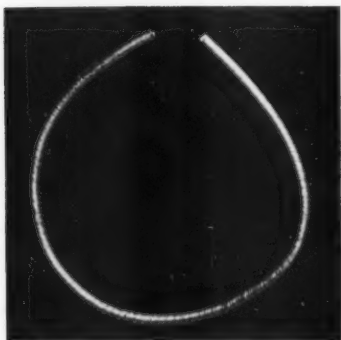
Weight 111.20 grams

Fine workmanship and excellent preservation. This bracelet was in the Drouot Sale (1958) no. 119, one of an identical pair, catalogued as Syrian, 6th century A.D., without supporting evidence. I know of no other bracelets of this design.



33. SOLID GOLD BRACELET

HUNGARIAN (?) 6TH - 12TH CENTURY A.D. (?)

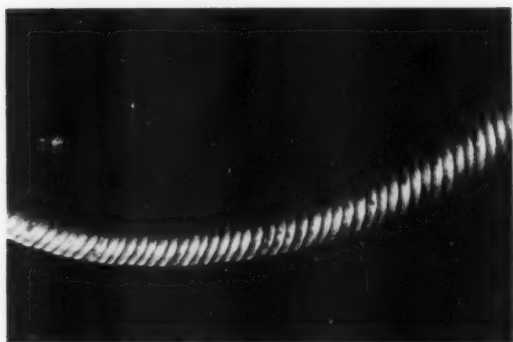


*A solid gold rod, circular in section, bent into a circle and grooved spirally.*

*Circumference 8 $\frac{9}{16}$  inches*

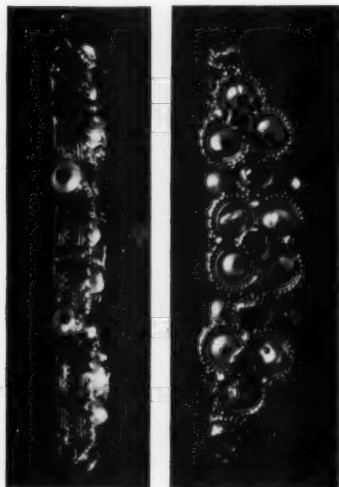
*Weight 32.4 grams*

One end is rough as though some part were broken off. For plain arm bands of this general type see Hampel (1905) III, pls. 91, 6th-7th century A.D., 522 and 527, both 11th-12th century A.D., all of bronze.



### 34. GOLD, PEARL AND GEM HINGED JEWEL

GERMANIC (?) 8TH CENTURY A.D. (?)



Length  $2\frac{1}{16}$  inches  
Weight 17.05 grams

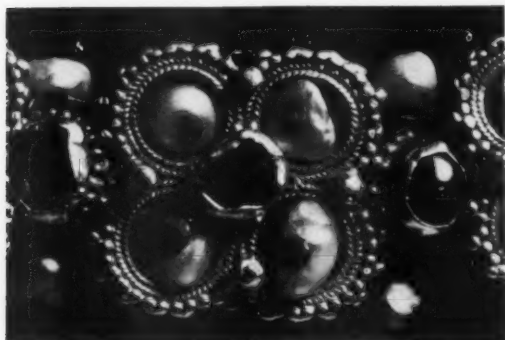
Detail photograph, p. 80

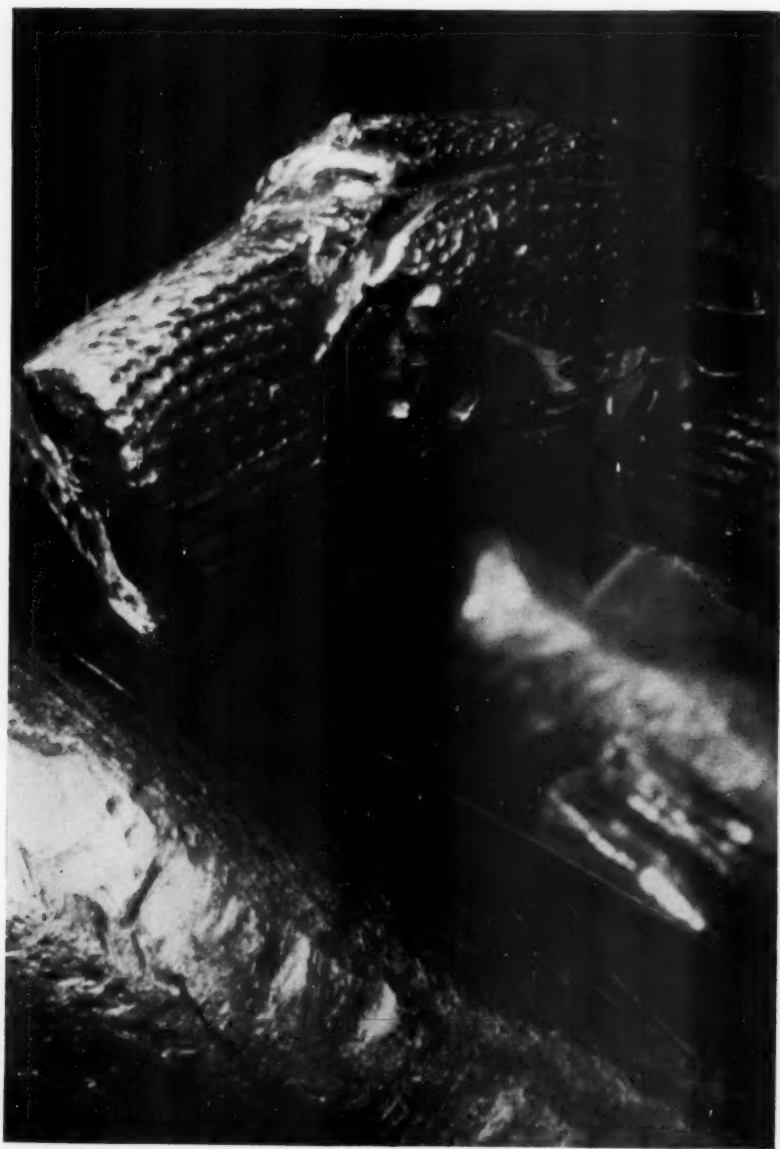
A quatrefoil flanked by two trefoils, linked by pin hinges and ornamented with pearls, rubies and emeralds. All three parts are composed of deep gold settings in which are small irregular pearls on vertical bronze pins, each framed in a ring of chevron-twist wire and outside this a ring of granulation. In the center of each of the three parts is a faceted ruby in a collet braced by globules and, alternating with the pearls, a globule on top of a four-ring coil of gold wire. Over each hinge is a collet with a ring of granulation at its base and containing a cabochon emerald (one faceted). The high sides of each of the three parts consists of a meander open-work band in very fine wire with a chevron-twist band above and below it. On the sides at the junction of each pair of settings is a vertical tube grooved about twenty times horizontally. The reverse is plain gold with a concavity to receive the head of the pin used to hold the pearls on the face. At one end a double loop for a hinge, and at the other two single loops in line on the axis of the jewel.

Collections: Dr. F. R. Martin, Stockholm; Eduard Gans; Joseph Brummer

This piece is usually referred to as a forehead ornament and is compared to Marshall (1911) no. 2866, from Tunis and dated 3rd century AD., and to ornaments worn by Palmyrene ladies on the front of elaborate coiffures. However, this identification is not entirely satisfactory, for it does not explain the tandem hinge loops at one end nor the two loops in line at the other, nor, for that matter, the flexible hinging of the entire piece in three parts. Furthermore, the style and technique of the present jewel do not provide grounds for comparison with the aforementioned piece from Tunis. A closer comparison is to be made with several other pieces. One is in the Hermitage Museum, Leningrad, Rosenberg (1918) fig. 167, referred to as late Eastern Roman under Oriental

influence, and grouped with others, especially fig. 168, through which it may be related to no. 79 in this collection. The piece is more medieval in appearance than Late Roman, and compares less closely with the 3rd century piece cited above from Marshall, and the related diadem jewel of the 3rd-4th century, no. 38 in this collection, than with later medieval objects. Compare, for example, certain details on the so-called Staff of St. Peter, Trier, dated 980 and illustrated in Elbern (1956) no. 437, fig. 47a, and compare also the openwork of the sides and the general profusion of gems, pearls and minute details of the jewels of the German Empress Gisela from the Mainz treasure of the early 11th century A.D. See von Falke (1913) pp. 20 ff. Taking all of these comparisons into account, none of which is satisfactory, I can only say that a date somewhere between 600 and 1000 A.D. is indicated, and I have tentatively assigned a date in the middle of that period. Where it comes from also remains a problem. One of the aforementioned parallels is South Russian, others are German. Perhaps both are pertinent relationships for this piece and thus it may be Avar or Hungarian. The use of quatrefoils and trefoils may provide a clue. Much more study is needed. The piece is illustrated in Rosenberg (1918) fig. 169, and in the Gans Sale (1928) no. 115. It was catalogued but not illustrated by Ross (1947) no. 890.





no. 40, p. 108



## Medallions, Belts and Buckles

### 35. PALE GOLD BUCKLE AND LION-HEADED BELT FINIALS

ETRUSCAN 7TH CENTURY B.C.



Dimensions of (a)  $2\frac{3}{8} \times 2\frac{3}{16}$  inches  
 Width of (b) and (c)  $2\frac{1}{2}$  inches  
 Weights (a) 43.07 grams  
           (b) 37.47 grams  
           (c) 37.39 grams

A flat, square plaque (buckle?) and two hollow lunette-shaped finials with lion heads, all in pale gold or electrum. The buckle (a) is plain on the back with a strap loop soldered at each corner. On the face is extensive and fine, asymmetrically arranged granulation in six rectangular panels comprising zig-zag, triangular, lozenge and Greek key patterns, or combinations of these, each surrounded by a border of granules and each separated from the next by a plain wire made by twisting a narrow strip of gold. The entire plaque is bordered by a similar but heavier wire. In each corner and in the center is a wire and granule circle in which rises a button consisting of a plain cylinder with a hemispherical cap ornamented in each quadrant with a series of triangles of decreasing size, the center button lacking. The plaque face has a more reddish-gold hue than the pale granulation. The lunette finials are made in several pieces soldered together and ornamented extensively with granulation in the style of the buckle. One finial (b) differs from the other (c) in that the triangles and lozenges of granulation are void in the center. Around the center of each is a grooved band with five rows of granules. Each end of the finials terminates in a plain collar from which emerges a lion's head, repoussé, details being picked out in granulation and with groups of granules in lozenge pattern on top of the head. An oval plaque in the mouth of each is pierced (to attach a belt?).

Collection: Joseph Brummer

These pieces, of the finest craft and artistry, are said to have been found at Sardis, Lydia. The two-color effect of pale granulation on red gold backing may have been deliberate coloring or may be an accidental optical effect. These pieces relate to little that is known by me to have come from Sardis, but do have stylistic parallels in Rhodian and Etruscan work. There is a distinct resemblance to a lion-headed earring in Sardis work, Curtis (1925) no. 67, and several Sardis pieces have abundant granulation, nos. 35-39, all probably 7th-6th century B.C. The lion heads on the present piece also have a general resemblance to examples of this popular motif which have been found in the Near East, notably the Hittite and Assyrian lions, for which see Frankfort (1958) fig. 87 and pls. 133 B, 156, 163, ca. 830-730 B.C. However, the design of the eyes of such lions are circular whereas on the present piece they are long, pointed and more slanted. For comparable eyes we must turn to the gold lions found on the island of Rhodes or in Etruria. For the former, datable ca. 7th century B.C., see Marshall (1911) nos. 1107, 1128 and 1163, chiefly in pale yellow gold, also Coche de la Ferté (1956) pl. XIII, a pale yellow electrum pendant dated 630-620 B.C., and Becatti (1955) nos. 196, 198 and 199. In Rhodian work profuse granulation in zig-zag, key and triangular patterns is also common. Etruscan work also shows similarities in the extensive employment of fine granulation in the aforementioned patterns and in the use of the lion head motif with elongated and pointed eyes. For these also see Becatti nos. 242-43, 251 and especially nos. 254 and 259 which have identical buttons. Thus it appears most likely these are Etruscan, but clearly "orientalizing" and related to Rhodian work. In the Brummer Sale (1949) no. 51.



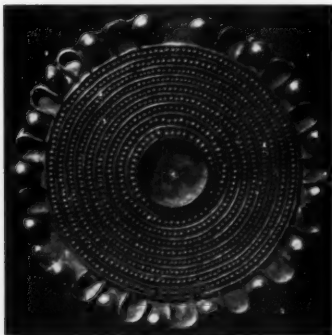
*Medallions*





### 36. GOLD DISC WITH CONCENTRIC GRANULATION

ACHAEMENID 6TH - 5TH CENTURY B.C.



*A gold disc, turned up slightly and scalloped at the edge, on which have been soldered eighteen alternate rows of granulation of irregular size and plain wire made by twisting gold strips. In the center is a high circular enclosure made by a gold cloison. In the very center of this is a minute depression in the backing. Around the outer edge have been soldered seventeen hollow hemispheres alternating with U-shaped cloisons, two of which are lacking. On the back near the edge is soldered a flattened loop.*

Diameter 2 inches  
Weight 16.40 grams

### *Medallions*

The center and possibly the U-shaped cloisons at the edge may have once contained inlay of gems or enamel or a metal ornament such as a rosette. The minute depression in the center may have been a centering mark for cutting the disc and/or laying out the concentric circles by compass; on the other hand, it could be the mark left by some center pin used to secure a gem. It shows an even more minute counter-depression on the reverse side. This piece is said to have been part of a treasure found north of Teheran, Iran, most of which was datable ca. 1000-700 B.C., and is now in the museum at Teheran. I can find nothing comparable to this piece, although a Parthian clasp, Dimand (1944) fig. 6, exhibits analogous U-shaped enclosures for gems around its borders. Achaemenid gold plaques, many from the Caucasus region, Pope (1938-39) pls. 116 H and 118 A-E, not only exhibit concentric design, but also make use of granulation, hemispheres, wire, central cloisons (with rosettes) and scalloped edges. Compare no. 1 in this collection.



37. THREE GOLD MEDALLIONS WITH HEADS AND ROSETTES  
EASTERN MEDITERRANEAN OR BALKAN      DATE UNKNOWN



Three heavy, circular molded (?) discs, one (a) smaller than the others, each with a turned up edge, a high-relief head in the center with engraved details including long lines of shoulder-length hair in the flat part of the disc. Around the head are set eight rosettes cast separately and, like the heads, fused in place in holes reserved in the disc. The reverse of the rosettes shows the negative pattern of the face. Around and between the rosettes on (a) and (b) are engaged arcs and punched lines; (c) is without punch marks but has groups of rough gouges under the chin and to the left of the head. Each has a broad loop fused horizontally to the reverse.

Diameter (a)  $1\frac{3}{4}$  inches  
(b) 2 inches  
(c) 2 inches

Weight (a) 25.31 grams  
(b) 32.61 grams  
(c) 28.73 grams

Mr. Gutman believes that the weight of these pieces indicates they were made from rough molds, that they were assembled from nine pieces and then engraved and punched with details, and that they may be horse



(a)

*Medallions*



(b)



(c)



(a)

trappings, being rather heavy for personal jewelry. He calls attention to the peculiar upturned, dish-like edge, and signalizes a similar treatment on a gold dish in the Metropolitan Museum of Art described as Phœnician about 1500 B.C., "reportedly found in Syria near the Mediterranean coast" (*Bulletin*, October, 1960, p. 38). However, analogous faces have been pointed out by Mr. Gutman on gold beads from Hungary of a type characteristic of Illyria, under Greek and Etruscan influence, between the 7th and 3rd (?) century B.C.



(c)



38. DIADEM (?) JEWEL WITH A CAMEO PORTRAIT  
EGYPTO-ROMAN (?) 3RD - 4TH CENTURY A.D.



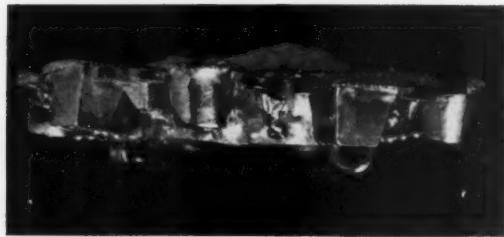
A cameo head of two strata (graded sand color to pale blue-white) against a very dark blue ground, facing right, set in a frame of heavy beaded wire (hammered) and, outside this, of alternate emeralds (two missing) in square boxes and pearls (all missing) in rosettes. These are attached to the cameo setting by a flat strip in reverse S-scroll and separated from one another by an ornamental lotus-motif of three blade-shaped leaves, each with two grooves, from which emerge two volutes made of flat strips. A large globule is placed at the base of each such motif (two missing). The whole is constructed of nearly one hundred flat and separate pieces soldered together rigidly; it has been slightly damaged just beneath the fore edge of the drapery. The frame is further supported in back as follows: a chain of three granules and a tube brace the settings for pearls (frustum of a cone); a chain of three granules alone supports the emerald settings (frustum of a four-sided pyramid) and a dolphin with, alternately, a rosette and a frustum of a pyramid at his nose braces the intervening lotus motifs. A thin cover soldered to the sides conceals the back of the well in which the cameo is set. To this cover is fastened a loop at the top and an open slide at the bottom.

Length 2 $\frac{3}{8}$  inches

Weight 35.15 grams

This piece appears to be unique but is paralleled by 4th century A.D. diadem jewels represented on portrait medals and coins of Constantine the Great (306-337), Constantius II (337-361), Julian the Apostate (361-363), Theodosius I (379-395) and others of this and the following two centuries, in which a circular or oval jewel is centered over the brow on a diadem of pearls or plaques. For examples see Bernhart (1926), Toynbee

(1944) and Volbach (1958). Other parallels which may be cited for the style and technique of this piece are few and not close enough for certainty, but all are of the 3rd and 4th centuries A.D. Compare Marshall (1911) nos. 2670 for the rosettes around the pearls, 2824 and 2873 for the use of square and circular settings around an oval braced with volutes, and 2946 for volutes between gems. A number of late Roman rings chiefly of the 3rd century A.D., several from Egypt offer close analogies. They are characterized by flat strips in reverse S-scrolls and other patterns, deep box settings, occasionally with centralized groups around a larger setting, and combinations of rectangular and circular settings. These are illustrated in Marshall (1907) nos. 818-19, 825, 836, 845, 849, 865, and 867. A triple-hoop mummy ring with comparable deep box settings, Graeco-Egyptian, 4th century A.D., is in the Benaki Collection. See Segall (1938) no. 169. The bezels of square box settings are closely comparable to those on a ring of ca. 3rd-4th century in this collection, no. 119. In general the groups of three pointed leaves recall the lotus-motif in Egyptian art. See Vernier (1910) no. 53.104 (XII Dynasty) from a mirror. See also the overlapping, pointed lotus leaves on a bronze chalice, possibly from Alexandria, 1st century B.C.-1st century A.D. (?) in Oberlin (*AMAM Bulletin*, vol. XVI, 1959, pp. 121 and 172). An interesting parallel is afforded by the frame of a large medallion of Theodosius I, Dennison (1918) no. 2, a pectoral ornament made as late as the mid-6th century, which, although different in style and more finished in character, shows similar use of chains of globules for framing and bracing. Also related, although more classical in style, is a pendant from a Syrian Christian workshop of the 3rd century A.D., Segall (1938) no. 201. The use of dolphins for braces is found in a late Roman ring in the Guilhou Sale (1937) no. 254, and in Alexandrian work illustrated in Schreiber (1894) p. 301, fig. 21. The fine cameo is Roman, Hadrianic or Antonine, and of the 2nd-3rd century.

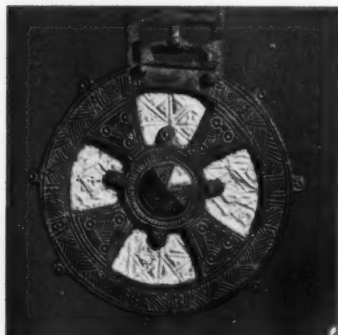


*Medallions*



### 39. BRONZE CHÂTELAINE WITH GOLD UNDERLAY

VISIGOTHIC CA. 450-550 A.D.



Length 3½ inches  
Weight 68.53 grams

Color plate, p. 46

Circular bronze disc in three strata, a bronze backing, an under layer of gold and a bronze face to which is riveted a projecting buckle. This face is cut out to show the gold beneath. The back is decorated with two concentric raised circles; it appears to be about three-eighths inch smaller in diameter than the bronze face-piece to which it is attached. This face-piece has a low hexagonal pyramid in the center of an open-work cross with splayed arms, all surrounded by a ring with seven projecting lobes. Four similar lobes project from the central boss. Everywhere except in the vicinity of the projecting buckle, the surface is engraved in patterns in slightly curved parallel lines, each group at right angles to adjacent groups, this design punctuated with engraved zig-zags on the outer ring. On the eleven projecting lobes are punch marks surrounded by punched circles; the same motif is punched in triangular disposition on the arms of the cross. Around the central boss is a flat ring with flame-like radial engraving. Throughout, the unengraved areas constitute narrow raised borders around each part of the design, and are scalloped as though to simulate twisted wire filigree or laurel garlands. The projecting rectangular buckle is in two layers, pierced with rectangular openings. The four visible gold areas have repoussé geometric ornamentation, opposing pairs similar to one another, one pair decorated with concentric lozenges in single lines, the other with eight-armed stars in squares, all in double lines.

This unique and striking piece has no close parallels, but details are approximated in peripheral Germanic work of the Folkwandering period (300-800 A.D.). Compare especially the silver and gold fibula illustrated in Kühn (1935) fig. 405, identified as Visigothic and dated ca. 450 A.D. (see pp. 161, 167), on which the gold is worked in patterns very much

### Medallions

like those on the gold in the present piece. The geometric engraving on the bronze part of the present piece is closely related to the designs on widely circulated fibulae done by the Goths after 412 when they went from Rome to France (*ibid.*, figs. 405-06 and p. 168), datable 450-550 A.D. A more crude, and perhaps later example with a figure of Daniel but also with the type of engraved ornamentation under discussion, comes from the Haute Savoie, France. It is identified by Kühn, p. 181 and fig. 438, as Burgundian Christian, and of a type represented by both figured and un-figured buckles. For nearly identical rectangular buckles for châtelaine's, see Ricci Gallo-Roman (1911) nos. 257, 276. On the use of the girdle-hanger and châtelaine see Brown (1915) pp. 398 ff. The present piece should be studied in connection with nos. 18, 87 and 93 in this collection.



40. MASSIVE GOLD BUCKLE HOOP WITH ANIMAL HEAD  
GERMANIC 6TH CENTURY A.D.



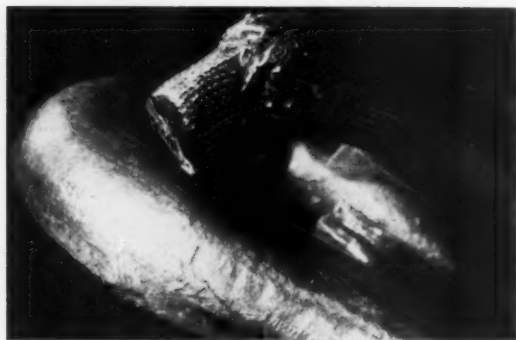
*A massive elongated oval buckle, narrower at the back, rounded on top and flat on the bottom. The tongue has the head of a dog engraved and chiseled at one end and at the other a flat bar which clasps the buckle.*

Length  $1\frac{15}{16}$  inches  
Weight 79.71 grams

Detail photograph, p. 94

Collection: Joseph Brummer

In the Brummer Sale (1949) no. 257. Catalogued by Ross (1947) no. 888, as Germanic, 6th century A.D.



41. JEWELED GOLD RECTANGULAR BUCKLE

GERMANIC OR HUNGARIAN

6TH-8TH CENTURY A.D.



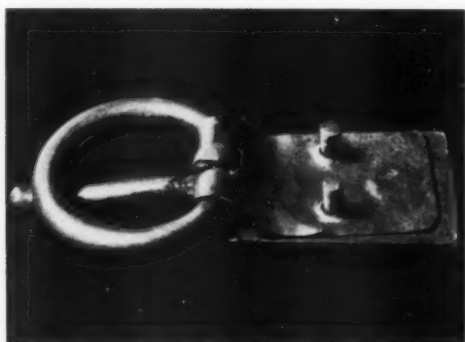
Rectangular gold belt plate set with three dark red cabochon garnets, each collet surrounded by a small torque. The plate is bent around a buckle and tongue and riveted to itself underneath and through a belt at two points. The buckle loop is ovoid, expanding toward the front, the tongue undecorated.

Length 2 inches

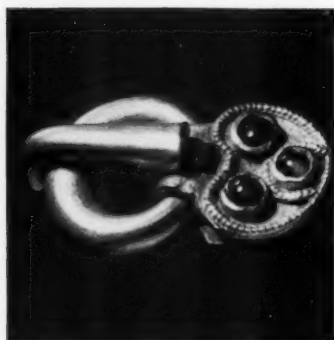
Weight 32.05 grams

Collection: Joseph Brummer

It is said to have been found in Germany. In the Brummer Sale (1949) no. 222.



42. JEWELED GOLD KIDNEY-SHAPED BUCKLE  
 GERMAN OR HUNGARIAN 6TH-8TH CENTURY A.D.

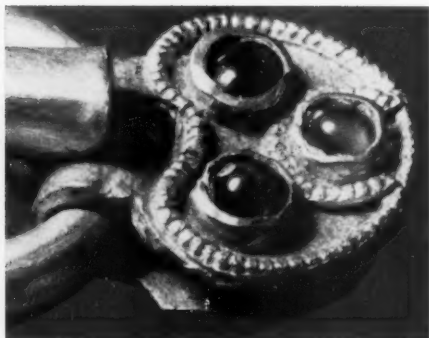


*Kidney-shaped gold belt plate edged in beaded wire and set with three cabochon garnets, one setting surrounded by beaded wire. The plate is bent around a buckle and tongue and riveted to itself underneath and through a belt beneath each garnet setting. The buckle is ovoid, expanding toward the front, the tapered tongue hooked over it.*

Length 1½ inches  
 Weight 33.79 grams

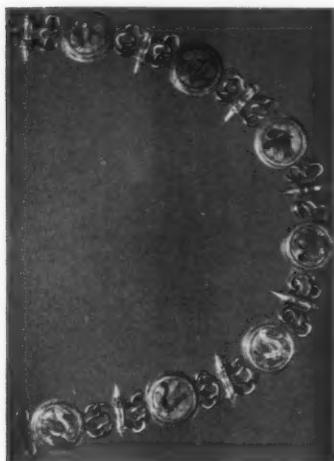
Collection: Joseph Brummer

In the Brummer Sale (1949) no. 223. Catalogued by Ross (1947) no. 886. For Hungarian parallels see Riegl (1901) pl. XII, nos. 3, 5, 7 and fig. 90.





43. GILT BRONZE GIRDLE WITH MEDALLIONS AND TURRETS  
SPANISH 13TH CENTURY



Portion of a bronze belt of fourteen interlocked wavy and S-curved wire links on the fronts of which are soldered seven medallions and seven miniature turrets, alternating. The medallions are made of two discs, the larger of which serves as a backing, the smaller, soldered to its face, has a border of two round wires twisted quickly as one. The facing disc has a raised lip and in the center of each is a different champlevé enamel exotic bird, side view, one foot raised, the whole surrounded by a blood-red border interrupted by protruding wings, feet and heads. The birds are multi-hued: red, yellow, blue, green and white. These are varied light to dark or mixed (as blue-green) or intermingled in application to produce a mottled effect (as of white in the midst of light blue).

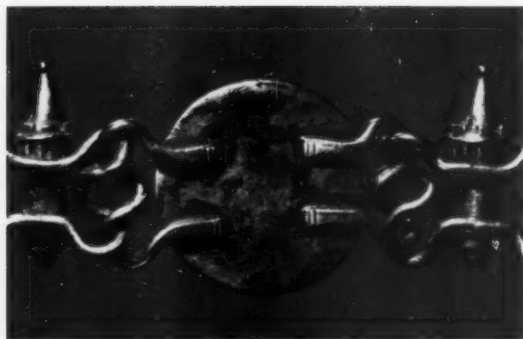
Length 19 inches

Weight 191.60 grams

Collection: Nathaniel Rothschild

It has been suggested from several quarters that this belt is Spanish work, and indeed, that the turrets refer to Castile. In any event it is a splendid example of Gothic craft and design and will reward further systematic study. The gilding is partly worn off.

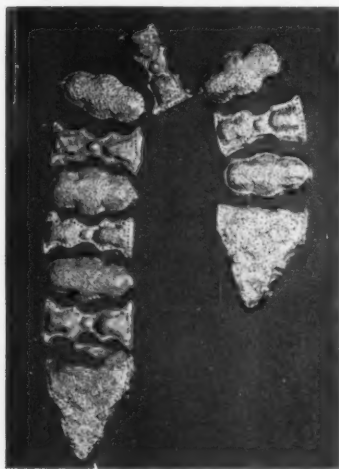




#### 44. PIERCED GOLD BELT

HISPANO-MORESQUE

14TH CENTURY (?)



Twelve repoussé and pierced gold plaques for ornamenting a belt (?), of three different shapes, one of each shape being a modern imitation. All are ornamented with vine scrolls symmetricaly arranged, circular punch marks in great and overlapping profusion along the highest ridges of each vine. All around the margin of each piece, and throughout the surface at the lowest points the gold has been broken through with a needle-like punch. The end piece (a) is a scalloped isosceles triangle near the apex of which is the additional motif of two birds confronted with heads turned back, in the midst of four high rosettes, all repoussé. A second shape (b) is a scalloped elongated oval. The third (c) is a scalloped hour-glass shape with a rosette in the center.

Height of each piece 2 inches

Weight of twelve pieces 55.15 grams

Collection: Haguerre (?), Paris

In the illustration the imitation pieces are the first three on the shorter end. This piece has not been studied. A necklace in the same general style, but finer, is illustrated by Rorimer (1944) fig. 17.

*Medallions*



45. CARVED IVORY PANAGIA MEDALLION

BYZANTINE 16TH-17TH CENTURY



Circular concave ivory carving in low relief, depicting the Virgin and Child in an ornamented square surrounded by the Tetramorph in the corners of another square and eight seraphim outside this. The Virgin and Christ are identified by Greek inscriptions to left and right. Around the border of the ivory are carved the words of a hymn to the Virgin. The reverse is engraved with concentric turned designs.

Height 2¾ inches

Weight 33.03 grams

It is slightly warped, and the margin is broken away at the lower left. This medallion is doubtless one half of a hinged *panagia* or case for holy bread. Often both faces of such a medallion are carved with relevant religious subjects and saints' images. Other examples are known in the Museo Sacro Vaticano, and Mt. Athos. See C. R. Morey, *Catalogo del Museo Sacro della Biblioteca Apostolica Vaticana*, Vatican, 1936, p. 97 and pls. XXXIV-V, for further references. These objects are generally very late Byzantine. The hymn carved around the margin is probably that sung at the elevation of the host.

*Medallions*





no. 55 (b), p. 130

## *Earrings*

### 46. CARNELIAN FUNERARY EARRINGS

EGYPTIAN 1580-1090 B.C.



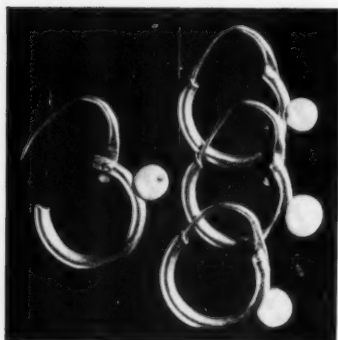
*One large and two smaller circular carnelian earrings drilled with an eccentric hole, flat within, rounded without and slit at one side for the ear.*

*Diameter  $\frac{9}{16}$  and  $\frac{7}{8}$  inches*

*Total weight 9.89 grams*

This type of earring was used in burials in Egypt. Examples are known from the New Kingdom. See Findeisen in Bossert (1928-32) IV, p. 126.

47. TWO PAIRS OF MINIATURE GOLD AND PEARL EARRINGS  
EGYPTIAN      DATE UNKNOWN



*Four identical small earrings each a segment of a circle of gold tubing slit at one end to receive the flattened end of a tapered gold wire on a pin, the wire tapered to a point and curved to fit into the other end of the tube. On one side below the hinge a pearl is mounted in a cut in the tubing.*

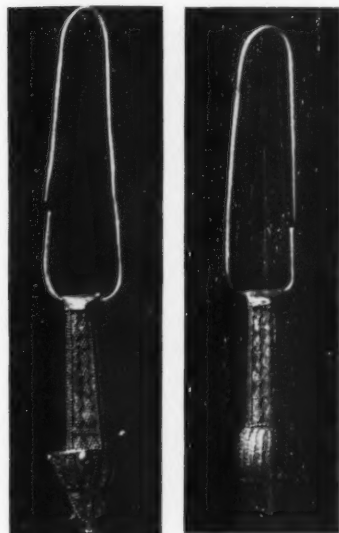
*Diameter of tube  $\frac{3}{16}$  inch  
Weight of pair 3.96 grams*

Said to be from Egyptian cat mummies or statues. The pearls are new and evidence for the date of the work is lacking.



## 48. PAIR OF BICOLOR GOLD GRANULATED EARRINGS

ASSYRIAN (?) 10TH - 7TH CENTURY B.C.



(a)

(b)

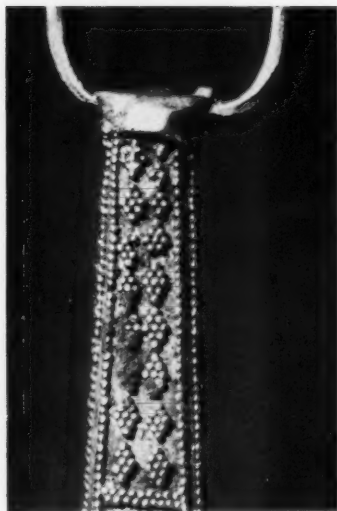
Lengths (a)  $3\frac{3}{8}$  inches  
(b)  $3\frac{3}{8}$  inches

Weights (a) 8.74 grams  
(b) 6.24 grams

A dissimilar pair of hollow gold earrings. Both are hung on elongated loops of hammered (?) wire, open at one side and passing under a crude cap (a pellet on one) crimped over the top of a pendant. The pendant of each is approximately rectangular in section, with rounded edges ornamented with a double line of granules flanking a plain band of gold, with groups of nine granules in lozenge pattern on the wide sides. In one (a) the granules are in triangular groups of three on the narrow sides, except towards the bottom where there are lozenge-shaped groups of four granules, and around the end of the pendant six triangles in granulation and some horizontal lines of granules. This pendant has a large, approximately conical end-cap, plain gold sheet on the circular top with four large pellets spaced regularly around its edge, next, parallel vertical double rows of granulation and, at the tip triangular areas made with single and double rows of granulation enclosing lozenges of granulation, and at the point a ring of plain gold and cluster of four large and three small pellets. The other (b) has only lozenge-shaped clusters of granulation on the pendant and the large end-cap is acorn-shaped, ornamented with vertical striations (engraved or repoussé) separated by single vertical rows of larger granules. The tip is again divided into triangles enclosing lozenges and triangular-shaped groups of granulation and a cluster of four globules on the point. The gold of the hollow bodies of both earrings appears to have been treated to obtain a reddish-gold color against which the granulation appears less red, almost electrum-color.

They are said to have been excavated in Luristan. The color of the gold may be accidental but see Williams (1923) p. 30 ff., on ancient coloring

of gold. The closest parallels are offered by the earrings we see depicted on Assyrian reliefs, e.g., Tel (1936-49) I, pp. 302-12, chiefly 8th century B.C., Frankfort (1958) pl. 89 and 96-97, ca. 883-705 B.C.

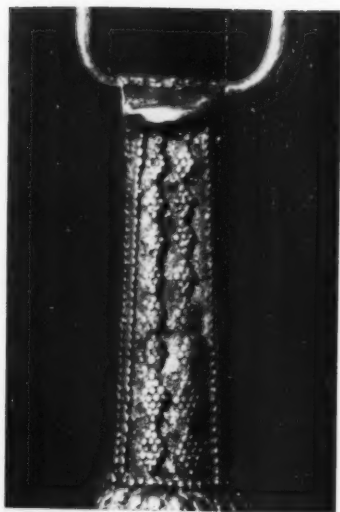


(a)

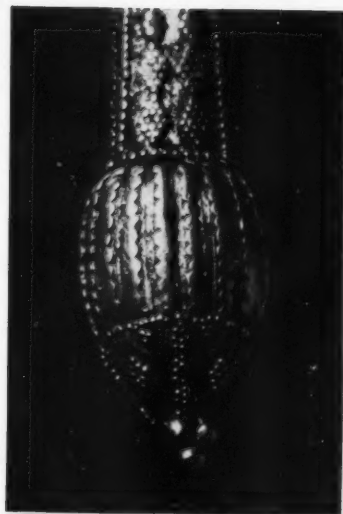


(a)

*Earrings*

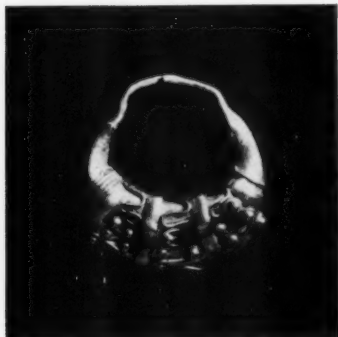


(b)



(b)

49. GOLD "LEECH" EARRING WITH FILIGREE ORNAMENT  
EARLY GREEK (?) CA. 7TH CENTURY B.C.



Hollow gold crescent-shaped earring on a loop, formed of a single sheet, the ends of the crescent tapered into two hammered wires that form the loop. The body of the crescent is subdivided into three zones by applied bands of gold, each zone ornamented by a meandering drawn gold wire with a single granule in each loop. The ends of the crescent are wrapped with wire.

Diameter  $2\frac{1}{8}$  inch  
Weight 1.74 grams

Crushed. An analogous earring was in the Guilhou Collection, see Sambon (1905) no. 20, pl. V (lower right example), there called Phoenician. The hollow crescent, the so-called leech-type drawn into a wire at the ends, is found in archaic cultures as well. Compare Marshall (1911) nos. 926-47, some decorated, all from Ephesus, 8th-7th century B.C.; nos. 1241-43, early Greek from a Cypriote tomb, ca. 7th century B.C. For a later type see no. 63 in this collection.

50. REPOUSSÉ GOLD EARRINGS WITH HUMAN FACES  
ETRUSCAN 7TH CENTURY B.C.



Two pear-shaped leaves of gold, the long stem looped for suspension. Part of a frontal human face (hair, eyes, nose and part of a mouth) is pressed on each from the same mold.

Length without wire  $\frac{7}{8}$  inch  
Weight of pair 0.75 grams

## Earrings

Some marginal losses on each piece. Mr. Gutman believes they are early Etruscan and the faces resemble those of the repoussé figures on Etruscan votive bracelets from a tomb at Praeneste, 7th century B.C. See Marshall (1911) nos. 1356-57.

### 51. GOLD EARRINGS WITH HUMAN HEADS ARCHAIC ETRUSCAN (?) 6TH CENTURY B.C.



Two hollow expanding gold hoops each with an oval opening at each end into the larger of which is set a human head. The larger end bordered with three intertwined plain wires and six clusters of very fine "field grainwork," the granules of various sizes. The head is molded in two identical parts soldered together with a median joint which runs through the nose, mouth and chin; on one head this has been resoldered in modern times with silver. The head has long hair in wavy parallel lines, which conceals the ears. It has large eyes that slant inward and a smile on the lips. The profile is distinctively angular, coming to a point at the tip of the nose. The neck is an oval, the opening corresponding to and opposite the smaller end of the hoop, and is similarly bordered with fine beaded wire.



Diameter through face  $1\frac{1}{2}$  inches

Weight of pair 14.94 grams

Collection: M. J. Desmoni

A splendid example of the archaic classical style. It has been reasonably proposed that these are either Etruscan, Greek or Cypriote, but so far no precise parallels have been adduced. A distinction based on the facial type appears barely possible. Compare, for example, the magnificent terracotta sepulchral figures of the 6th century B.C., Loukomski (1930) pls. 51-53, dated 600-550 B.C., which are very close in several respects including the distinctive profile and the long wavy hair. In archaic Greek work, however, the similarity is equally striking, see Payne-Young (1950), *passim*, but especially nos. 632, 671, 682, ca. 570-500 B.C. The earlier examples, ca. 570-550 B.C., resemble this piece more closely, especially no. 632. In archaic Cypriote work the same slant-eyes and smiling mouth are found; compare Bossert Syria (1951) nos. 84-87, 650-450 B.C. Parallels for the dense fields of granulation found on the present piece are primarily Etruscan, 6th century B.C., see Siviero (1954) pls. 19-27, pieces from Ruvo. Compare also a pendant female head from Chiuse, 6th century B.C., of the same size and analogous in character but too damaged to warrant closer comparison (*ibid.*, pl. 29a-b). The most convincing available comparison is with a pair of Etruscan earrings from the Abruzzi, Marshall (1911) nos. 2196-97, dated 6th-5th century B.C. On Etruscan granulation see Curtis (1915-16) pp. 79-85, and also Lewis (1934) and Blackband (1934). In view of the gold workmanship it appears most likely at this point that the present earrings are Etruscan, but more research will be required. The date is more certain.



*Earrings*



52. PAIR OF GOLD S-EARRINGS WITH CARNELIAN BEADS

ETRUSCAN (?) 6TH CENTURY B.C. (?)



*Two earrings, each of heavy drawn gold wire, tapered at one end. The other end is flattened and to it has been soldered a solid hemispherical gold button. A carnelian bead has been slipped over the tapered end of the wire.*

*Length of wire 1½ inches*

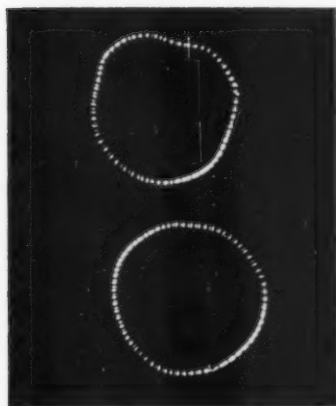
*Weight of pair 5.27 grams*

These heavy ornaments are in a general way similar to the lighter, hollow types, nos. 64, 70, 71 and 72 in this collection. However, Mr. Gutman rightly points out that they also bear some resemblance to early Etruscan gold hair ornaments. Compare Marshall (1911) nos. 1345-46, where there is a further reference suggesting that the Homeric Kálukes may have been of this type. Although one carnelian bead is loose and does not match the other in shape, size or translucency, there is no indication that they are not original.



## 53. CLOSED CIRCLE EARRINGS IN BEADED GOLD WIRE

ACHAEMENID 4TH CENTURY B.C.

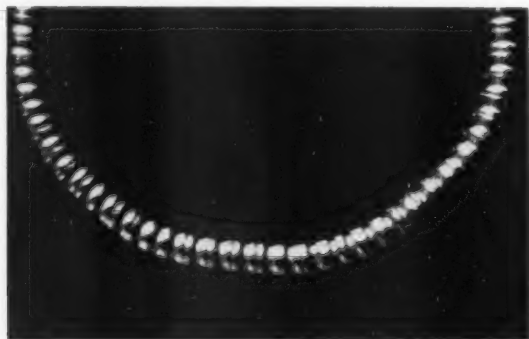


Two rings of stiff "beaded" wire, each carefully made of about sixty-five tiny cast spools soldered end-to-end. Many joints are visible under high magnification and occasionally show reddish gold solder. The rings have been closed, probably after being placed in the ear, by a soldered join on the bias.

Circumference  $2\frac{3}{4}$  inches

Weight of pair 3.43 grams

An identical single gold earring forms part (no. 157) of the Oxus Treasure now in the British Museum, said to be from the city of Khandian or Kabadian on the Amu-darya River (ancient Oxus) in modern Uzbekistan, on the road to Samarkand. The treasure was found in 1877 and is dated 6th-4th century B.C. However, the spool technique is considered to be 4th century B.C. or later. This technique of making beaded wire fili-grain is the same as that used in nos. 16, 17 and 97 in this collection.



54. PENDANT GOLD BUST OF A WOMAN WEARING JEWELS  
HELLENISTIC ETRURIA 3RD CENTURY B.C.



Hollow gold cast (?) bust of a woman, her hair drawn up into a top-knot with a triangular jewel composed of three brown paste gems on the front, the uppermost of which provides a loop for suspension, wearing pearl earrings and a green paste pendant (chain missing). The eye-sockets, once jewelled, are now empty. Her garment represented as pinned at each shoulder by a circular fibula (jewels now lacking). The bottom is flat and has attached to it at either side two small rectangular gold plates to each of which in turn is soldered a three-grooved loop. In the center of the bottom is a V-shaped cut.

Height 1½ inches

Weight 4.60 grams

Collections: Mrs. Henry Walters;  
Joseph Brummer



### *Earrings*

This charming figure evidently was once part of a large and ornate earring characteristic of later Etruscan work; examples of the type are illustrated in Alexander (1941) fig. 23, Becatti (1955) no. 410, and Marshall (1911) no. 2262, all dated 3rd century B.C. According to these comparisons this bust was hung from a large hollow earring, and below the bust dangled several beads or acorns. The V-shaped cut on the bottom was evidently made to facilitate mounting the eyes. For comments on this practice see Rosenberg (1918) pp. 91-92.

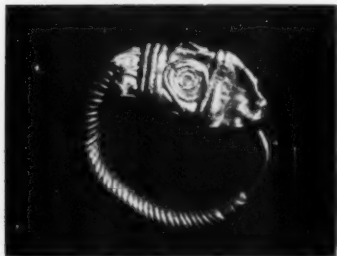


# 55. SEVEN GOLD LION-HEAD EARRINGS

GREEK

4TH - 3RD CENTURY B.C.

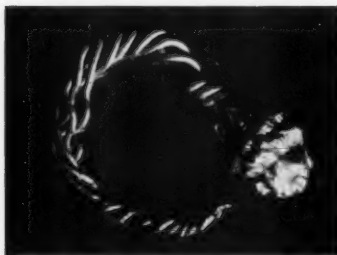
Two pairs and three single earrings of the same type as follows:



(a) Single earring of six tightly spiralled wires over a solid (?) core of increasing diameter, ending in a lion's head with open mouth, the neck decorated with two double spirals in beaded wire, flanked by five rings of plain and beaded wire, and a ring of leaves with wire edges. The head is repoussé and chased. It has been somewhat crushed on one side.

Length  $\frac{3}{4}$  inch

Weight 3.34 grams

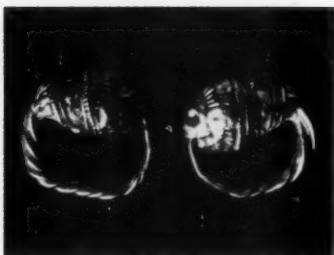


(b) Single earring of four loosely spiralled wires with no core, ending in a lion's head with open mouth, the neck decorated with one twisted wire and one plain wire and a ring of leaves with twisted wire edges. The head is finely chiselled and well preserved.

Length  $\frac{7}{8}$  inch

Weight 2.30 grams

Detail photograph, p. 116

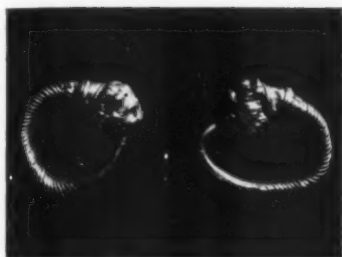


(c) Unmatched pair of small (child's?) earrings each of four spiral wires with no core, ending in a relatively large repoussé and ciselé lion's head with open mouth and deep eye sockets, with traces of enamel. The necks are decorated slightly differently: the one has double spirals in beaded wire with added granules, some missing, flanked by seven bands of both plain and twisted wires, double and single; the other has no twisted wires or granules; each has a ring of leaves, each slightly different from the other.

Length  $\frac{9}{16}$  inch

Weight of pair 3.82 grams

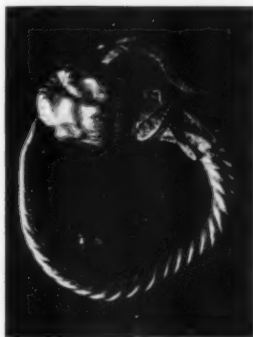
## Earrings



(d) Pair of small (child's?) earrings each of five tightly spiralled wires over a solid (?) core of increasing diameter, ending in a small lion's head. The neck is plain, flanked by beaded wire and a ring of four leaves.

Length  $\frac{1}{2}$  inch

Weight of pair 2.00 grams



(e) Single earring of four spiral wires ending in the head of a lion with long horns and open mouth, the neck decorated with two double spirals and four granules flanked by three bands of plain and beaded wire. The back of the neck has a ring of pointed leaves with beaded wire edges.

Length  $\frac{3}{4}$  inch

Weight 1.53 grams

As Marshall (1911) points out (p. 184) lion-headed ring earrings of spirally twisted wire with decoration on the neck are characteristically 4th-3rd century Greek. However, some are 5th century and the type continues into Roman times. The earliest of the present group may be the pair (c) which compares with a 5th century lion earring in the Louvre from the region of Salonica, dated 5th century B.C. See Coche de la Ferte (1956) pl. XVII, no. 1. Ours are of varying quality, the finest being (a). The present examples cannot be localized, and are comparable to examples from Cyprus, Melos, Macedonia, Phrygia (Cyzicus), Crete, the Bosphorus and Egypt. Compare Marshall (1911) nos. 1728-29, 1732-33; Sambon (1905) no. 74; Hermitage Sale (1931) nos. 15, 132; Minns (1913) p. 290, fig. 1; Pollak (1903) nos. 111, 114-15, 122; Williams

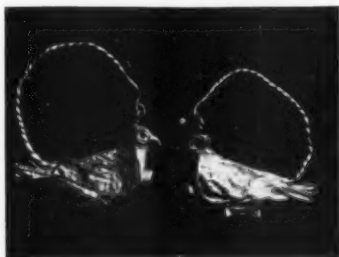
(1924) no. 77a. The curious horned lion (e) is a characteristically composite animal of the same period as the others and is very similar to one from Amanthus, Cyprus, Marshall (1911) no. 1782, but the type is known elsewhere, compare Minns (1913) p. 398, fig. 293, from Olbia, Sarmatia. The significance of the horns, if any, is not mentioned by authorities.



(a)

## 56. PAIR OF GOLD DOVE EARRINGS

GREEK 5TH - 3RD CENTURY B.C. (?)



A stylized dove, summarily incised with lines to indicate feathered wings. Amethyst paste jewel set on breast (lacking on one). The tail is of one piece fluted at the end and soldered to the body, with wire ornament soldered on top. Each eye is a hollow recess (once jewelled?) surrounded by a wire ring soldered on the head. A joint all around indicates the figure was made in two halves soldered together. The bird stands on a hollow box, the feet are indicated by wire. The ring is a fine torque wire looped at the head, running inside the back and then out and back to the head to form the earring which hooks into the loop above the head.

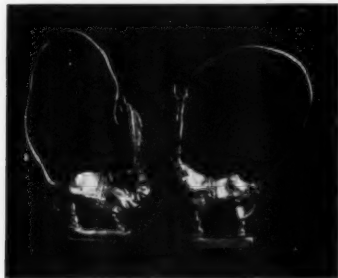
Height 1 $\frac{3}{16}$  inches

Weight of pair 5.18 grams

Earrings of this type are illustrated by Marshall (1911) nos. 1840, 1921-23, 1926, some dated 4th-3rd century B.C., but are more fully detailed with wire ornament, as is a similar piece from the Nelidow Collection, Pollak (1903) no. 179. Amandry (1953) no. 244-45, points out that the dove is one of the frequently utilized motifs of the Hellenistic period in personal adornment, without doubt because of the tie between this bird and Aphrodite. He makes this observation in describing the jewelled type of dove earring popular in the 3rd century B.C. and later.

# 57. PAIR OF GOLD BULL EARRINGS

GREEK (?) 4TH - 2ND CENTURY B.C. (?)

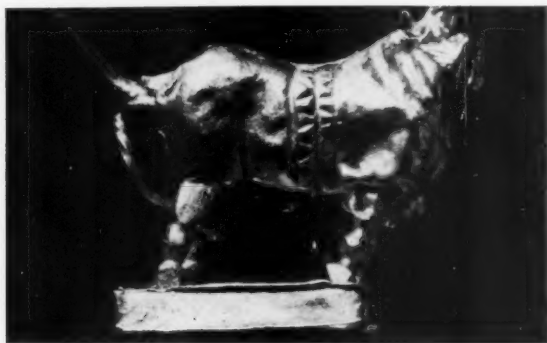


Two hollow gold earrings, each a figure of a bull standing on a rectangular hollow base. A ring on a long wire soldered to the head is met by a long hoop made of a strap of gold rolled into a wire, attached at the tail and ending in a hook over the head. The figure is molded in two halves soldered together. The legs are crudely abstracted into a series of cubic and conical lumps carved from solid bars, and the tail is a twisted wire of square section. Around the girth and the back is a double band of repoussé zig-zag ornament. The head is detailed (one crushed) and between the horns rises a tall U-shaped sheet of gold bordered by one plain wire inside one beaded wire, all enclosing a cabochon garnet and above it two triangular wells (enamel or gems now missing?).

Height 1½ inches

Weight 6.52 gram:

There is a curious discrepancy between the crude simulation of the bulls' legs and their inept attachment to the body and the rather fine modelling of the head and shoulders and their details, suggesting the possibility of a later (even so, perhaps ancient) restoration. In view of the headdress,





### *Earrings*

otherwise unexplained, it is possible that this is the Apis bull, sacred animal of ancient Memphis, Egypt, the incarnation of Osiris, usually represented with a disc and Uraeus (not evident on the present piece) between the horns, and usually standing on a rectangle. He is called "Serapis" by the Greeks. The provenance and date given above are suggested by Mr. Gutman.



58. GOLD HAIR ORNAMENT: HEAD OF A BULL  
HELLENISTIC 4TH - 1ST CENTURY B.C.



Hollow gold repoussé head of a bull in two parts, identical on both sides, with a single mouth at the bottom, edged in plain wire and fitted with a hammered wire loop. From this loop depends a long plain gold wire. On the outer side of each horn is soldered an identical cast human face each one-eighth inch high. To the tip of one horn is soldered a hammered and tapered wire ending in a loop which is made to close along side of a similar loop soldered to the tip of the other horn so that a pin can pass through both. The pin is lacking.

Spread of horns  $\frac{3}{4}$  inch

Weight 3.19 grams

This piece appears to be unique. For a bull's head pendant see Gans Sale (1928) no. 29, Hellenistic Greek, where there are further comparisons with bull's head pendants from the Crimean Bosphorus. But, see also Marshall (1911) no. 1198, from Kameiros, Rhodes, probably 7th century B.C.

## 59. GOLD PENDANT HEADS OF CAMELS (?)

CYPRUS (?) 4TH - 1ST CENTURY B.C.

*Length without bead* 1¼ inches*Weight of pair* 5.76 grams

A pair of animal heads resembling camels, or possibly sheep, formed in the same molds, each in four parts put together with a median longitudinal seam through the head and neck and another around the base of the neck. A wire loop of square section is soldered into the mouth and into the end of the long tapered neck. The back and sides of the head, the throat, and the top and bottom of the neck are decorated with a variety of scrolls and volutes in fine twisted wire, a ring of the same around the throat and the end of the tapered neck. A tear-drop shaped gold strap with an eye, also decorated with twisted wire filigree, is soldered to the top of the head for suspension (one broken), and from the nose loop hangs a hexagonal glass bead (one missing).

These two attractive pieces must once have been part of more complex jewels, perhaps earrings, in which they were suspended like a modern "mobile" with a counter-balancing bead hung from the nose. What the neck ring was for it is not possible to say. The hexagonal bead now hanging on the one piece suggests an Eastern Mediterranean, perhaps Egyptian, provenance and may have been added later. For comparisons see Dennison (1918) pl. XXXI; Marshall (1911) nos. 2638, 2665, 2674, 2720,



2730, 2822, all of the 2nd or 3rd century A.D.; Williams (1924) no. 65, 2nd-4th century A.D.; Segall (1938) no. 109, from Kertsch, 3rd century A.D. The only parallel I have found for the heads is a pair of repoussé heads on twisted wire from a find in Cyprus, which Segall, no. 17, classifies among objects of the 4th-1st century B.C.

60. GOLD EARRING WITH A FIGURE OF EROS

HELLENISTIC

CA. 3RD - 1ST CENTURY B.C.



*Cast and ciselé gold figure of nude Eros standing on a small solid cube, hands on hips, back arched to fit the curvature of the drawn wire loop attached to his shoulders and which tapers to a point to slip into a grooved loop on the back of the cube. Eros has wings, a crest, and shoulder-length hair.*

Height  $\frac{7}{8}$  inch

Weight 3.67 grams



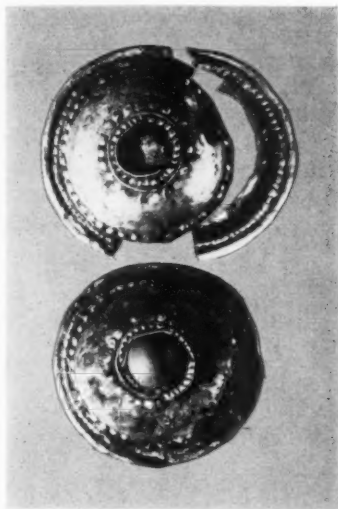
## Earrings

Earrings of this type are characteristic of Hellenistic Greek work, see Marshall (1911) nos. 1710-20. But they have also been found abroad, as in Seleucia (Syria?), Pope (1938-39) pl. 139e; Crete, Marshall (1911) nos. 1714-15; Constantinople, Pollak (1903) no. 75; and Asia Minor, Sotheby Sale (1961). For another type of Eros see no. 13 in this collection.

### 61. GOLD GRANULATED BI-HEMISPHERICAL EARRING

GRAECO-ROMAN

2ND CENTURY B.C. - 1ST CENTURY A.D.



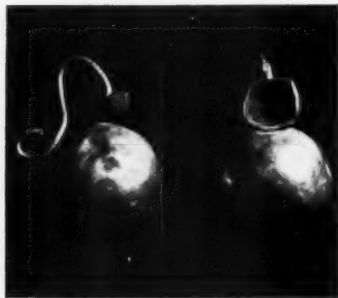
Two gold hemispheres, each with a flared border and with a cabochon red jasper (?) stone in the center top (one missing). Around the setting are concentric circles of beaded wire, plain wire, and hemispherical globules. At the lower margin the same, in the opposite order. On the underside a gold attachment now crushed beyond description (lacking on one). Much bitumen in the interiors and on the exteriors. The margin of one is broken.

Diameter  $1\frac{5}{16}$  inch

Weight of pair 8.02 grams

Two halves of an earring. Compare Vernier (1910) nos. 52478-79, a pair of earrings, Graeco-Roman, found at Ouardan, Egypt.

62. LARGE GOLD BALL EARRINGS  
GRAECO-ROMAN 1ST CENTURY A.D.



*Two earrings, each composed of a large hollow gold bead to which is soldered a tapered wire hook tipped with a single granule and masked at the base by a box setting, the gem now missing. The bead is recessed in two adjacent ovoid concavities on the reverse where the loop of the hook touches. One wire hook is broken off short.*

*Height 1 1/8 inches  
Weight of pair 7.73 grams*

This type is common in the east and west Roman Empire and is frequently found at Pompeii, Boscoreale and Eleutheropolis, Judea. It is also represented in Egyptian mummy portraits of the Roman period. See Marshall (1911) nos. 2616-23, Siviero (1954) pl. 189 and Segall (1938) nos. 127-292. Compare the granule-tipped point in nos. 82 and 86 in this collection.

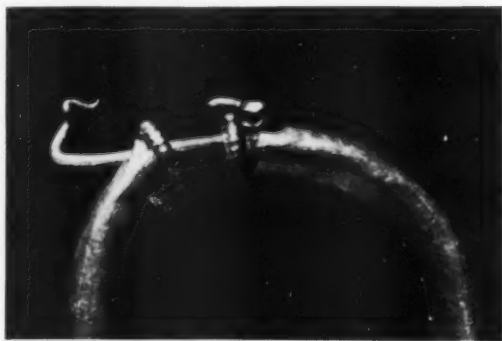
63. PAIR OF GOLD "LEECH" EARRINGS  
GRAECO-ROMAN 1ST CENTURY A.D.



*A pair of hollow earrings of the so-called "leech" type with a ring of beaded wire at each extremity. Just below each ring is a hole through which passes a short wire bent into a hook at each end.*

Diameter  $\frac{7}{8}$  inch  
Weight 2.97 grams

Judging from examples in Marshall (1911) nos. 1593-96 and especially 1597-98, this type, archaic Greek in origin, was common in Cyprus both as nose- and earrings, continued in popularity and was still found about the 1st century A.D. Marshall cites one pair from Adrianople, Thrace, of about that date. The beaded wire rings in the present examples are comparable to work of this later date (see nos. 1597-98 and note). For the archaic type see no. 49 in this collection.



64. PAIR OF EARRINGS WITH GOLD DISCS AND TASSELS  
EASTERN MEDITERRANEAN 2ND CENTURY A.D.



Two unmatched earrings (one has added granulation) each of tapered wire bent in a loop. Each wire is made of from ten to fourteen pieces, including three segments of plain wire made by twisting flat strips and the rest beaded wire made of tiny spools fused (?) together end-to-end. The larger end formed in a loop into which the smaller end hooks. The wire is hammered flat near this loop and on it is soldered a convex disc with a beaded wire border, a single granule attached at the center of the disc (one without). The disc is edged with a beaded wire made of about thirty spools fused together. A hollow gold ball made of two hemispheres put together, with a smaller ball at its lowest point (one without), is suspended as a tassel on a shank and loop of beaded wire of fused spools. On either side of the loop is a granule (one without).

Length  $1\frac{1}{16}$  inches  
Weight of pair 3.98 grams

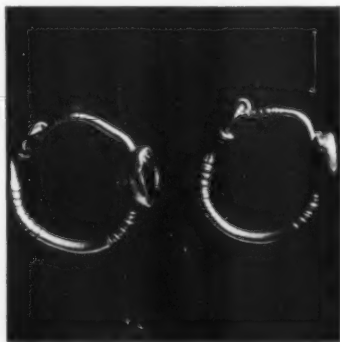




## Earrings

This type is well-represented in the British Museum. See Marshall (1911) nos. 2524 and 2526, from Amathus, Cyprus, and related earrings on pl. LII. Compare also Pollak (1903) no. 259, acquired in Constantinople, undated, and Becatti (1955) no. 536, dated 150-200 A.D. For the spool technique compare especially nos. 65 and 73, but also 16, 17, 53, 97 and 155 in this collection.

65. PAIR OF GOLD EARRINGS WITH GREEN GEMS  
EASTERN MEDITERRANEAN 1ST - 2ND CENTURY A.D.



Two earrings made of a gold wire hoop tapered at its ends, one end hooked through a loop in the other. Each hoop is made of approximately twenty-eight pieces, fused or soldered together: two plain tapered ends, two plain wire segments, and set between these, twenty-four spools in three groups. Near one end is a lenticular box setting containing a translucent but dark green stone. One darker than the other.

Diameter  $\frac{3}{4}$  inch  
Weight 4.03 grams

These earrings are closely comparable in their use of the spool technique to no. 64 in this collection and may tentatively be presumed to be of the same date and provenance.

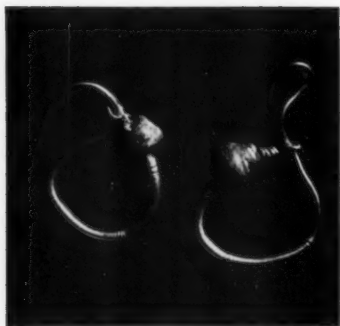
66. FIVE SIMILAR GOLD WIRE S-EARRINGS  
EGYPTO-ROMAN 1ST - 2ND CENTURY A.D.

Five earrings, none identical, each basically a long, tapered drawn wire decorated and bent in a circular shape, the fine end passed through an eye at the large end, and bent back in an S, as follows:



(a) Two earrings, similar in shape, size and decoration, one crudely the other carefully made, each with three sets of grooves around the wire (forming a neat round bead in the best example). The coarser ring shows rough marks of drawing, the other is smooth. The butt end of each is extended by additional finer tapered wire ending in a loop formed by wrapping the running end back around the standing part. On this extension are strung two small, loose wire rings. The thin end of the earring is wrapped about this loop.

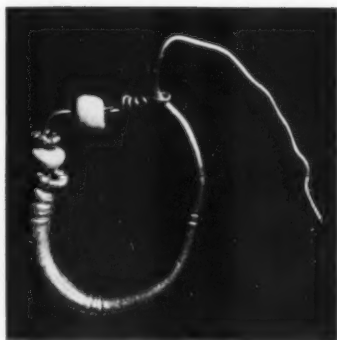
Length of principal wire  $4\frac{3}{8}$  inches  
Weight of pair 6.89 grams



(b) Two smaller earrings similar to one another, of the same general description as (a), but with an oxidized, green glass bead strung on the extension. One earring wire is smooth and probably never was wrapped around itself, and unlike the other is ornamented with spiral, not parallel, grooves, its bead irregular, not pear-shaped, lighter green and more transparent. This evidence suggests that this earring may have been made at a later date to make a pair with the first.

Length of principal wire  $2\frac{1}{2}$  inches  
Weight of pair 2.34 grams

## Earrings



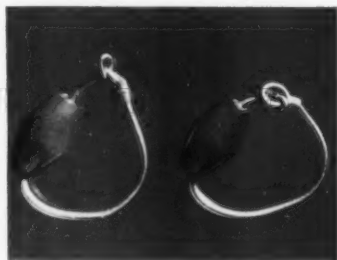
(c) A single earring with an added engraved leaf next to the butt of the wire, with two white paste beads and two small beaded wire rings strung on the extension. This exhibits the best workmanship of the five.

Length of principal wire  $3\frac{1}{8}$  inches  
Weight 2.87 grams

Earrings of this type have been found at Bubastis, Egypt, and at Tortosa, Syria. See Marshall (1911) nos. 2399-2400 and 2421-22, dated 1st-2nd century A.D., Segall (1938) nos. 134-35, dated 2nd century A.D., and Amandry (1953) nos. 306-07, "probably from the period of the Empire." The beaded wire rings found on (c) above are common in late Egyptian jewelry. The beading technique on these wires contrasts with the more Hellenistic tradition of the spool technique seen on nos. 64 and 65 in this collection.

### 67. PAIR OF GOLD EARRINGS WITH CARNELIAN BEADS

ROMAN CA. 1ST-2ND CENTURY A.D.



Two earrings each with a loop of drawn gold wire, tapered toward either end, one end formed into a loop, the other hooked through it. On this loop is strung a carnelian bead cut in biconical shape.

Length of bead  $\frac{7}{16}$  inch  
Weight of pair 3.32 grams

For comparable Roman earrings see Marshall (1911) no. 2554, ca. 1st-2nd century A.D., and Amandry (1953) nos. 310-11.

68. PAIR OF GOLD EARRINGS WITH HEART-SHAPED GEMS  
ROMAN CA. 2ND CENTURY A.D.



Two earrings consisting of a loop of twisted gold wire, doubled, hammered flat on the loop-end, and drawn together into a single tapered wire at the other. To the flattened end just below the loop is soldered a heart-shaped gold plate, the face of which is edged with a plain gold wire made by twisting a strip of gold and, inside this, a beaded wire made by soldering together tiny spools cut on the slant. Inside this rises a gold collet containing a three-lobed stone, in one case a polished garnet, in the other a brownish paste.

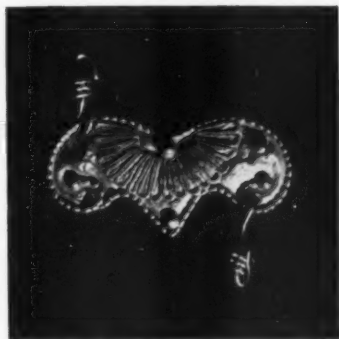
Height  $1\frac{1}{16}$  inch

Weight 2.70 grams

The beaded wire is made by the spool technique, the spools formed with slanted ends. This was originally an Hellenistic practice. See Zahn (1926) pp. 74-75 and fig. 6A. The double, twisted loop is found on earrings illustrated in Marshall (1911) nos. 2516-17 and related examples, Roman, dated about 1st-2nd century A.D. Compare nos. 64 and 73 in this collection.

## Earrings

### 69. GOLD FILIGREE PENDANT FROM AN EARRING ROMAN 2ND CENTURY A.D.



Small gold plaque with curvilinear "wings," edged in beaded wire and with four granules, one at each cardinal point. In the center top a semicircle of beaded wire loops in flower petal form; pierced by four holes, from two of which hang wire loops each with a bead made of three rings of beaded wire soldered together.

Length  $1\frac{3}{16}$  inch

Weight 0.76 grams

This is part of a more complicated jewel, such as an earring. Compare, for example, Marshall (1911) nos. 2374-75, Roman, 2nd-3rd century A.D., and found in Granada, Spain, and nos. 2364-68, all Roman about 2nd century A.D.

### 70. PAIR OF GOLD S-EARRINGS WITH REPOUSSE DISCS EASTERN MEDITERRANEAN 1ST - 3RD CENTURY A.D.



Two earrings, each of tapered gold wire the larger end of which is flattened and soldered to a repoussé rosette, the reverse of which has been filled with gold solder. A plain wire is soldered around the edge of the face.

Length of wire  $1\frac{1}{2}$  inches

Weight of pair 3.29 grams

As far as I know these earrings are unique. Mr. Gutman proposes the provenance and date given above, which tallies with comparable use of S-wire on earrings nos. 64, 71 and 72 in this collection.

#### 71. TWO PAIRS OF GOLD S-EARRINGS

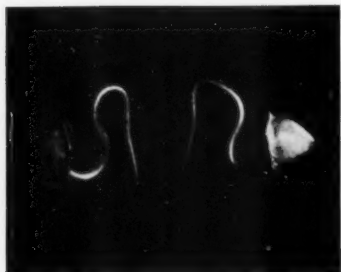
EASTERN MEDITERRANEAN (?) 1ST - 3RD CENTURY A.D.

*Four earrings each basically a drawn, tapered gold wire bent into an S-curve, the larger end flattened and to it attached a hollow pyramidal gold button.*

*(a) This pair has as ornament the frustum of a four-sided pyramid to the bottom of which the wire is soldered.*

*Length of wire 1¼ inches*

*Weight of pair 1.83 grams*



*(b) The buttons on this pair are hexagonal pyramids, slightly flared out at the bottom, and to the under side the wire is soldered or fused.*

*Length of wire 1¼ inches*

*Weight of pair 1.97 grams*



Although earrings of this type are as old as the Geometric Period (8th century B.C.) when a conical button was used, see Amandry (1953) nos. 278-80, the pyramidal type is rare and none has been published or exhibited to Mr. Gutman's knowledge. However, the present earrings appear to be related to the other S-earrings in this collection, no. 72. Mr. Gutman believes they may come from Asia Minor.

## 72. TWO PAIRS OF GOLD S-EARRINGS

EASTERN MEDITERRANEAN (?)

1ST - 3RD CENTURY A.D.

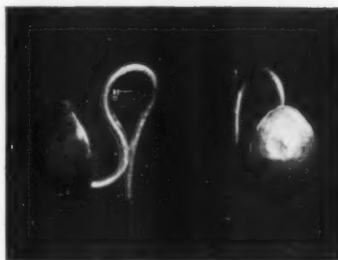
Two pairs of gold earrings each basically a tapered S-shaped wire flattened at one end to which has been soldered a hollow gold hemisphere. The wires were made by twisting a flat strip of gold.



(a) Smaller of the two pairs, perhaps made for a child.

Length of wire  $1\frac{1}{4}$  inches

Weight of pair 0.93 grams



(b) The larger pair, with larger hemispheres, slightly concave on the reverse and each with a ragged perforation on the reverse.

Length of wire  $1\frac{1}{4}$  inches

Weight of pair 1.30 grams

A number of earrings of this general type have been found in Cyprus and Syria. See Marshall (1911) nos. 2376-77 and especially 2378-79, also nos. 2516, 2524, 2526 and 2532, all dated in the 2nd and 3rd centuries A.D. The type is known earlier, however, and was known at Pompeii. See Siviero (1954) pls. 182-83. Compare nos. 52, 64, 70 and 71 in this collection. The twist method of making the wires suggest these may be the earliest of the lot.

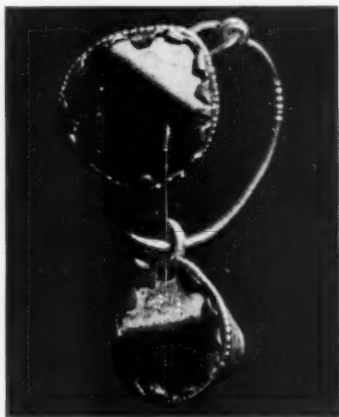
73. PAIR OF GOLD EARRINGS WITH BICOLOR SETTINGS  
SYRIAN CA. 2ND CENTURY A.D.



*A pair of earrings composed of a thin tapered wire ring ending in a hook and a loop. The ring is made of three pieces of plain wire made by twisting flat strips of gold, and ten spools, all fused together. Soldered to the ring is a pear-shaped box setting, and from the ring hangs a second pear-shaped setting. Each setting is filled with paste, opaque white at the top and translucent ruby colored in the lower part. The settings are closed on sides and bottom by a single sheet of gold. Each paste is framed in crude beaded wire and held by a claw-setting.*

*Length 1½ inches  
Weight of pair 4.96 grams*

Very similar construction is found in earrings from Cyprus and Syria, dated 2nd-3rd century A.D., compare Marshall (1911) nos. 2407-08 and 2576. On the spool technique see the notes to nos. 64 and 68 in this collection. The setting is comparable to that in the pendant medallion on necklace no. 13.





## 74. PAIR OF LONG BICONICAL GOLD EARRINGS

CAUCASUS, SOUTH RUSSIA OR HUNGARY (?) 4TH - 7TH CENTURY A.D. (?)

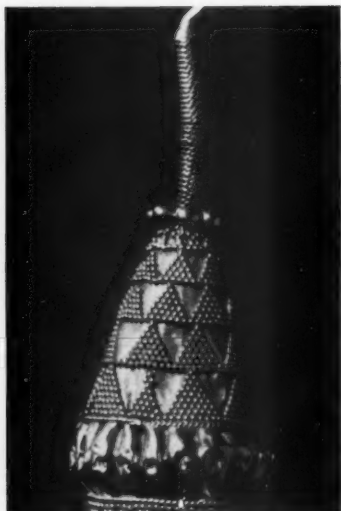


Two earrings each constructed of pieces of sheet gold brought together into a hollow cone and soldered. The cones are joined base-to-base, separated by a horizontal ring of repoussé ornament, flanked by two rings each of two round wires twisted together quickly. The sides of the cones are decorated with five bands of granulated triangles growing smaller as the rows approach the apex. Their distribution was poorly calculated by the artisan beforehand, for many triangles are cramped or incomplete. The upper apex is ringed with six larger globules from the center of which rises a wire stem ending in a loop, the lower, straight part closely wrapped with filigree. At the lower apex is an inverted pyramid made of three triangles of granulation put together with an excess of solder. The fourth (top) side is plain. At the lower tip is an ovoid ring (for pendant?).

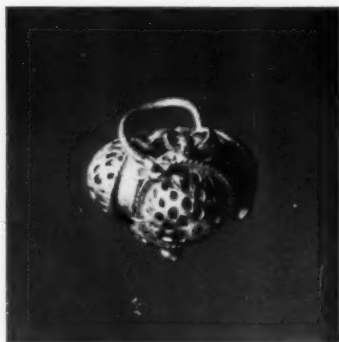
Length 3 inches

Weight of pair 13.65 grams

Certain gold jewelry with the pyramid of granulation has been called "old Mesopotamian type" by Segall (1938) p. 121, no. 51, 4th-5th century A.D., where examples from the Caucasus region and from Egypt are cited. On the former, often with pyramidal granulation see Mourier (1907) p. 134, and Grüneisen (1930) no. 468. Other examples may be cited from South Russia, see *ibid.*, no. 462, and from Hungary, see Hampel (1905) pl. 286, 6th-7th century A.D. The wire-wrapped stem is found in South Russia and Egypt, Grüneisen (1930) nos. 498-99 and no. 78 in this collection. Earrings of a similar style were in the Kennard Sale (1912) no. 436, but unattributed; the pyramid appears to be the same type as on the present piece. Compare nos. 76 and 130 in this collection. Inasmuch as none of the above comparisons is more than general, it is possible that this piece may be much earlier, perhaps Archaic Greek and therefore to be compared with Marshall (1911) nos. 1585-86, ca. 500 B.C., or nos. 1649-50 from Kertsch, ca. 400 B.C.



75. GOLD EARRING OF OPENWORK HEMISPHERES  
COPTIC 6TH CENTURY A.D.



Height  $1\frac{5}{16}$  inch  
Weight 3.54 grams

Three openwork hemispheres, joined with their open faces together, each made of a continuous wire looped back and forth and fitted with a plain collar at the open side, this collar bordered on each side by fine twisted wire. The three hemispheres are joined at the bottom by a triangular webbing of the same construction, from the center of which hangs a globule. A single hollow hemispherical globule is attached also to each of the three sides where the collars are tangent. On top the collars are joined by a ribbon of gold on which are soldered two rings between which the moveable hoop is pinned. The locking attachment is missing for the other end of this hoop.

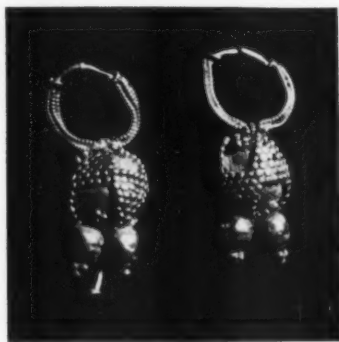
Collection: Joseph Brummer

## Earrings

There appears to be no consensus on the origin or date of this type of earring. Several similar pieces are known. Compare for example, Segall (1938) nos. 234 and 237, which she says follow an earlier Roman type, especially identified with Egypt. She also says that this particular openwork style is definitely Egyptian of the 6th century A.D. For the earlier Roman type, which is not of openwork, see Marshall (1911) no. 2966 and Schreiber (1894) fig. 35. Other earrings similar to the present one are illustrated in Ricci Merovingian (1910) no. 97, less fine; Vernier (1910) no. 52532, simpler, presumably regarded as Coptic.

### 76. PAIR OF GOLD EARRINGS WITH GRANULATION

CAUCASIAN (?) 6TH - 7TH CENTURY A.D. (?)

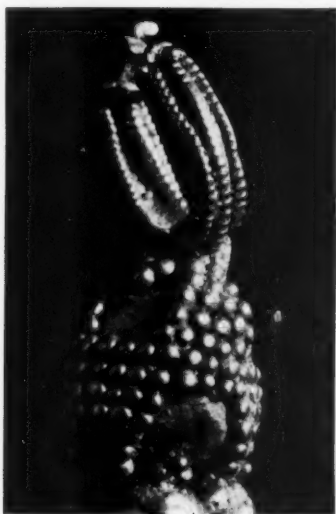


Length 1¼ inches  
Weight of pair 10.45 grams

Two earrings each a hollow ball of two hemispheres soldered together, decorated with large triangles of granules, three above and three inverted below a double ring of granules about the circumference. On the globe between the triangles are clusters of three granules (one cluster missing on each earring). To the bottom of the globe are attached three small hollow globes, and to the bottom of each of these in turn three globules, in their midst a wire of square section projects a quarter-inch (lacking on one earring) looped at the end, perhaps a spindle-mount for a pearl or stone now missing. The ear loop above the main sphere is a solid flat band open at the top, its shanks trimmed along the face and four edges with beaded wire, terminated bottom and top by rings of beaded wire (one is of plain wire).

These earrings are said to have been found near Amlash (Talish), near the Caucasus in Iran, although the type appears to be a variation of the ancient Etruscan hollow "leech" earrings with pendant globes of the 5th-3rd century B.C. Compare Marshall (1911) nos. 2245-51, 2265 and 2268-69. However, closer parallels are offered by Siviero (1954) pls. 242 and 243 c-d, dated 6th-7th century A.D., and by Thomas (1956) p. 350 (gilt-silver earrings with beaded edges and filigree and granulation on

the hoop), dated 9th-11th century. Mr. Gutman believes they are Caucasian of the 1st-4th century A.D. They correspond in style, workmanship, granulation and color of gold to a finger ring in this collection, no. 130 also said to have come from Amlash. Compare Caucasian work, Mourier (1907) p. 134. The beaded shank is found on an Hungarian earring, Hampel (1905) pl. 286, no. 2, 6th-7th century A.D.



77. GOLD OPENWORK EARRING WITH TREE AND PEACOCKS  
 SYRIAN (?) CA. 7TH CENTURY A.D.



A plain wire loop earring, a crescent-shaped addition in openwork soldered to its lower half, representing a conventionalized tree between two crested peacocks confronted, each standing on a ribbon. Two small concavities in the tree branches may have been jewelled or enamelled. The crescent is cast and detailed with incised lines and punches; it is enclosed below by a cable border.

Length 1¾ inches

Weight 5.62 grams

This form of earring had very widespread popularity, and examples of various dates have been found in Hungary, Iran, Italy, Cyprus and Egypt. In several cases they have been Christianized by the substitution of a cross or a vase for the tree. The motif of tree and confronted peacocks is Near Eastern and is found throughout the Middle Ages. See Wulff (1911) no. 1928 (13th century, from Egypt). The closest comparison to the present earring is offered by a single earring, which might be its companion piece, in the Rosenberg Sale (1929) no. 102, there called "late antique." For other similar examples (with tree) see Riegl-Zimmerman (1923) fig. 77, 7th century; Forrer (1905) nos. 65 and 68, 500-1000 A.D.; Thomas (1956) p. 328, 7th century, Avar-Byzantine; and Dimand (1944) fig. 76, Seljuk, 11th century. The technique is very similar to the openwork ornaments on a Syrian necklace in the Morgan Collection, dated 6th-7th century A.D. See Dimand and McAllister (1944) fig. 7.

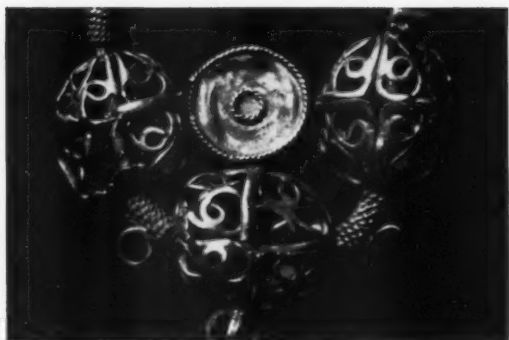
78. GOLD HAIR ORNAMENT WITH THREE OPENWORK SPHERES  
 BYZANTINE (IN SOUTH RUSSIA?) 6TH - 7TH CENTURY A.D. (?)



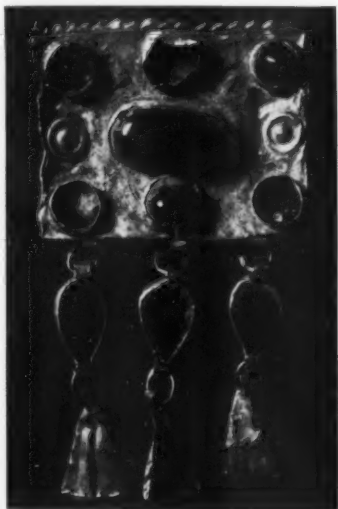
Three gold spheres made of flat wires in soldered fleur-de-lis patterns, strung at the bottom of a loop of plain gold wire in the ends of which are eyes for a locking-pin now missing. This loop of wire, above and between the spheres, is wrapped with about eight turns of a fine torque twisted to the right. In the midst, between the spheres, is a box setting containing a modern faceted garnet, the back of the setting ornamented with a border and an inner ring of the same fine torque. At the bottom of the lowest sphere hangs a very small openwork wire globe and beneath it a setting (for a pearl?). Two hoops to right and left may have held other pendants.

Height 1 <sup>7</sup>/<sub>16</sub> inches  
 Weight 4.10 grams

This type of hair ornament is sometimes called an earring, although the loop with an eye is scarcely suitable for pierced ears. It found widespread use in the 10th-12th centuries, and is called the "Kiev type." Grüneisen (1930) no. 499, says that a treasure of twenty-two similar pieces was found at Kiev in 1885 in excavations under the cathedral, and that smaller variations of the type are found in gold, silver and bronze, often with glass ornamentations, throughout the near East and Occident, and in France in tombs of the Merovingian period. Several were in the Botkine Collection (1911) pl. 92. Others have been found in Hungary, Riegl-Zimmermann (1923) fig. 63, in bronze, from the vicinity of Graz. For a similar design in openwork spheres see those on a different type of earring in Rosenberg (1918) figs. 256-57, 11th century, perhaps South Italian or Sicilian work. All may be derived ultimately from Greek or Roman types; compare Marshall (1911) nos. 2565-67, 1st century A.D., from Thebes, Greece.



79. GOLD PENDANT WITH GARNETS AND BELLS  
 AVAR OR SOUTH RUSSIAN (?) CA. 7TH CENTURY A.D.



A hollow rectangular box of thin gold with a diagonally ribbed tube, with open ends, attached along the top edge. On the face is centered a large oval setting containing a cabochon garnet. Above and below are six smaller circular settings in two rows of three each, with one cabochon and two conical garnets, and three empty settings. At each end is a small repoussé hemisphere within a ring. On the bottom edge are three loops and suspended from each, on a ring of plain wire made of twisted strips of gold, is a lenticular box setting with a flat garnet. Below this is suspended on each of the three, again by a plain wire ring of the same construction, a bell-like gold pendant of square section.

Height  $1\frac{1}{16}$  inches

Weight 3.20 grams

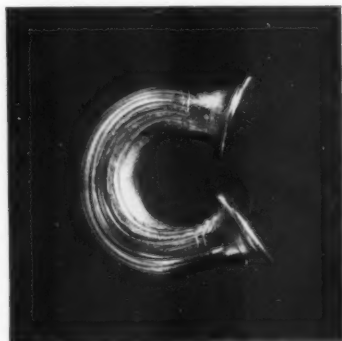
This piece is said to have come to this country from Persia. The use of flat cut garnets in high settings is characteristically medieval. Compare nos. 87, 89, and related pieces in this collection, chiefly 6th-8th century. Pendant "bells" of square section are found on Avar work in the 7th century A.D. See Thomas (1956) p. 328, on a piece from Hungary not otherwise comparable, which is also discussed by Rosenberg (1918) pp. 96-97. The general type is illustrated by a pair of earrings from Kertsch, now in the Louvre, see Coche de la Ferté (1956) pl. XLIII, no. 3, called "late Roman art with barbaric influence." See also no. 34 in this collection.



## *Fibulae, Clasps and Pins*

### 80. GOLD PENANNULAR RING-FIBULA

IRISH CELTIC      LATE BRONZE AGE 1150-800 B.C.



Massive gold U-shaped hoop ornamented with fifteen longitudinal engraved striations, at either end of which is engraved a ring of delicate cross-hatching between two pairs of parallel lines. The necks are flared out to become discs forming an angle of about one hundred twenty degrees.

Width across discs     $\frac{3}{8}$  inch

Weight    10.74 grams

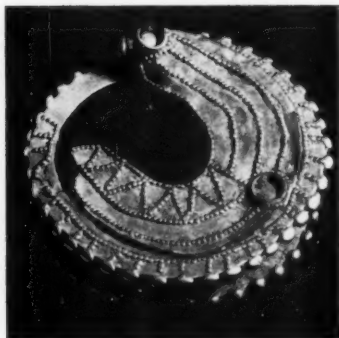
Collection:    Reverend R. Plummer

The inner edge of each disc is slightly bent, otherwise in fine condition. The penannular form is common in Irish gold antiquities and varies in size from a small ring to an armlet. No definite use has been suggested for all of these, but it has been thought they were used for currency and also as garment fasteners. What bent the inner, protected lips of this piece remains unknown. If this could be ascertained one might be able to state what this type of jewelry was used for. For further information see Armstrong (1920) pp. 30 ff., and compare nos. 121-54, dated 1150-800 B.C. Sold at Christie's March 21, 1961.

81. GOLD SPIRAL WITH GEOMETRIC GRANULATION

ATTICA OR LYDIA (?)

9TH - 8TH CENTURY B.C.



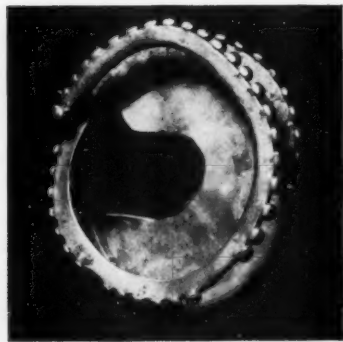
Heavy gold flat spiral band, tipped with a large hollow biconical globule at each end and with a border of globules on its circumference. Inside the upper circle of this spiral is fastened a U-shaped sheet of gold. The reverse of this object is plain, the face ornamented with geometrically disposed linear granular ornament of parallel lines and zig-zags. Three circular settings for gems, one lacking where the end of the U-shaped sheet is broken off, the collet surrounded by granulation. The gems are missing.

Circumference of spiral  $11\frac{13}{10}$  inches

Diameter 2 inches

Weight 35.42 grams

This is a splendid and unusual example of design of the Geometric Period. What purpose this jewel served is not clear; there is no evidence of any pin on the reverse. It has been suggested variously that it is a part of horse trappings, a garment clasp, or an earring to clamp on the ear lobe and held by its own spring-tension. Neither spiral design nor granular ornamentation are closely paralleled in known pieces, but a few comparable objects may be cited, as follows: a crescent-shaped earring, comparable in granular design and settings as well as shape and of about the same diameter, in the British Museum, Marshall (1911) no.



1240, from Athens, dated 10th-8th century B.C.; Curtis (1915-16) p. 73, dates this piece 1000-750 B.C. when objects characteristically exhibited granulated geometric designs, generally triangular, and were often set with a stone in the center. Both authors list further comparisons, especially from Eleusis, Attica. See Becatti (1955) nos. 126-30, and Rosenberg (1918) fig. 117 for the Eleusis pieces, and figs. 37-38. A close parallel is offered by an interesting gold medallion with amber insets decorated with swastikas, from the Nelidow Collection, Hermitage Sale (1931) no. 142, called archaic Lydian, 8th century B.C. The design of this is a little more sophisticated. The date was given by Pollak (1903) no. 399, who cites further comparisons. Dr. George M. A. Hanfmann, Harvard University, in a letter of April 18, 1961, pointed out the possibility of some relationship between the present piece and a gold earring from Sardis, Lydia, with an outer border similar in appearance, Curtis (1925) no. 63.

## 82. GOLD LOVEKNOT OR KNOT OF HERCULES PIN

GREEK BLACK SEA COLONY (?) CA. 300 B.C. (?)



*A simulated knot in gold of one beaded wire flanked by two tapered plain hollow (?) wires. One plain wire is coiled at each end of the knot; from one coil springs a hollow tapered wire of rolled sheet gold which serves as a brace and pin and passes through the coil soldered at the other end. This coil is braced by a single globule.*

*Length* 1 1/16 inches

*Weight* 3.84 grams

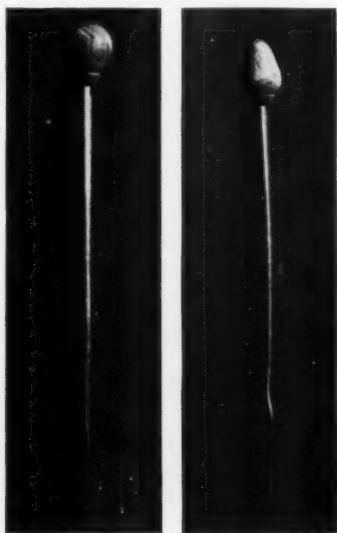
*Collection:* Marc Rosenberg

The beaded wire appears to have been made by the spool technique; compare no. 64 and related pieces in this collection. In the Rosenberg Sale (1929) no. 54a, catalogued by Otto von Falke, this piece is ascribed to the Greek colonies on the Black Sea and dated around 300 B.C. A knot

of analogous construction but more ornate is dated by Marshall (1907) no. 958 in the Graeco-Roman period, and comes from Athribis, Lower Egypt. Another nearly identical to the present one, is called Roman and from Ostia, Marshall (1911) no. 2767, but dated 4th century A.D. In the face of such conflicting evidence from eminent authorities I am somewhat at a loss, although the use of the spool technique in the manufacture of the beaded wire, and the close comparisons with the aforementioned pieces in this collection, would seem to favor Greek workmanship and a Graeco-Roman date.

### 83. TWO GOLD PINS WITH STONE HEADS

GREEK 4TH - 3RD CENTURY B.C. (?)



Two tapered wires of square section each reduced in diameter at the top to form a shoulder and extending upward through a bead; the bead rests in a circular cup of granulation held in place on the shoulder by a wire ring. In the one (a) the bead is carnelian and the wire pierces it to the top where it is hammered flat. In the other (b) the bead is of terra cotta (?) over which are traces of a white plaster-like substance and on this traces of gilding.

Length (a)  $4\frac{5}{16}$  inches  
(b) 4 inches

Weight (a) 5.56 grams  
(b) 4.35 grams

These pins are of practically identical workmanship and were probably made at the same time and in the same place. Their origin and date were suggested by Mr. Gutman. No comparable pieces are known to the author.



(a)



(b)

#### 84. DISC FIBULA WITH REPOUSSE HEAD OF HERMES

GRAECO-ROMAN 1ST - 2ND CENTURY A.D.



*Thin gold disc with repoussé head and shoulders of Hermes in half relief facing right, a fillet binding his short curly hair, a wing showing near his temple, a short wand (?) projecting above his head and the caduceus from behind his neck. Around the edge of the disc is a line of minute repoussé dots. Soldered to the reverse are three gold loops to hold a bronze pin now corroded and broken off, but extant.*

*Diameter 1 $\frac{3}{16}$  inches*

*Weight 5.92 grams*

*Collection: J. P. Morgan*

Although this is a work of the Graeco-Roman period the style of the head derives from that of Lysippos or Skopas according to Professor Edwards Capps, Jr., who compares it with Richter (1920) pl. 48.



85. GOLD PIN WITH GRANULATED STARFISH  
EGYPTO-GREEK OR ROMAN 2ND CENTURY B.C.



*Drawn pin, polygonal in section, the globular head of dark blue glass with zig-zag ornament in light blue-green glass fused to its sides, resting in a circular gold dish of field granulation and topped by a five pointed starfish of leaf gold with a double border, cable inside and granules outside, the points of the starfish fitting into the zig-zag of applied glass ornament. The body of the starfish is ornamented with clusters of three granules, a rosette of eight in the center.*

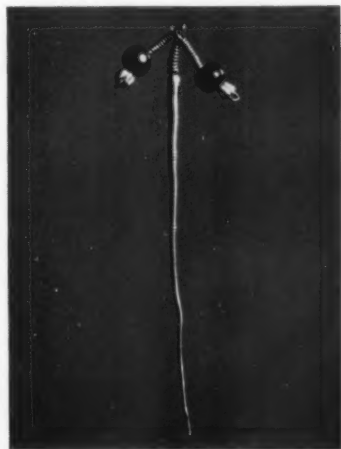
*Length* 2 $\frac{15}{16}$  inches

*Weight* 6.77 grams

Mr. Gutman believes this to be an Egyptian type. The granulated starfish ornament is known from the Middle Kingdom. See Vernier (1910) no. 52978, XII dynasty.



86. GOLD PIN WITH GLASS BEAD TASSELS  
EGYPTO-ROMAN 1ST - 2ND CENTURY A.D.



A straight wire of circular section tapered its entire length to a point on which has been soldered a tiny granule. At three places in its upper length it has been triply grooved around its circumference to give the appearance of a bead or joint. To the larger top end has been soldered a long wire of smaller diameter and uniform thickness in which a loop has been formed and the running end wrapped back around itself. From this loop depend two similar wrapped wire loops on each of which are strung a spherical, dark green glass bead and below it a smaller fluted white glass bead with traces of gilding, the latter held in place by another loop in the wire (further pendants missing?).

Length with pendants 4½ inches  
Weight 4.81 grams

The design of this pin with respect to its beads, extension wire soldered to the butt-end of a tapered wire and "beaded joints" resembles closely the five gold earrings identified as Egypto-Roman. See no. 66 in this collection. The gilded glass bead is not uncommon in Egyptian necklaces. The tassels are called Late Roman (?) in an analogous pin in the Gans Sale (1928) no. 30, in which the pin itself is Hellenistic. Compare the granule-tipped point in nos. 62 and 82 in this collection.





## 87. SILVER AND BRONZE FIBULA WITH GOLD UNDERLAY

FRANKISH 450-700 A.D.



Length 6 inches  
Weight 83.06 grams

Color plate, p. 46

A fibula of the "safety-pin" type. The basic piece is an unadorned bronze plate in two parts connected by a semi-circular bow of semi-circular section. At either end of the bow on the underside are attachments for a pin which is now lacking. Upon the head (pentagonal) and tail (triangular) plates are two repoussé gold plaques, which are held in place by borders of silver alloy (with tin or lead?) riveted through to the bronze. Eight silver alloy balls adorn the rivet heads at major points on this border, each decorated on top with a deeply cut cross; between them are stamped dots within circles every one-eighth inch or so all around the circumference. The upper and lower gold plaques are ornamented with large repoussé S-curves, while concentric circles and tiny dots have been punched into the face around and between fifteen small globular blue paste gems, and square, diamond, triangular and oval shaped garnets, all in repoussé collets. In the center of the lower plaque is a light green stone.

Collection: Erik von Scherling Oogstgeest

This piece is said to have been found in the Netherlands. The condition of the piece is excellent and the settings show no evidence of ever having been opened. Unusual in both shape and size, this fibula is closely approximated by a fibula with pentagonal head and possibly triangular (damaged) foot, of gold overlaid on silver, which Kühn (1935) fig. 405 and pp. 161 and 167, identifies as a product of the Visigoths, of a type found chiefly in Italy and France and dating from the time of Alaric (d. 410 A.D.) and later. Closer technically, are pieces from northern France, *ibid.*, fig. 445 (3,4) dated 600-700 A.D., which show similar construction, but are different in design. An eagle fibula dated 500-600 A.D. also presumed to have come from northern France, *ibid.*, fig. 444 (4) employing S-designs and having gems of shape and distribution comparable to the

present piece, is now in the Metropolitan Museum, New York, and is dated late 6th century and called Gothic by Thiry (1939) no. 26a and pp. 22-23. This should also be studied with nos. 18, 39 and 93 in this collection.



## 88. BRONZE FIBULA WITH FILIGREE CUPOLAS

BYZANTINE (ASIA MINOR?)

6TH - 7TH CENTURY A.D.



A flat bronze disc with pin attachments on the reverse which are heavily encrusted with iron oxide (?). In the center a quarter-inch circular hole through which the reverse side of the electrum facing is visible, and into which, from the reverse of the facing piece, projects a collar of electrum. This hole is partly filled with corroded materials (iron oxide?). The edge of the bronze disc is raised, making a dish-like depression on its face which appears to be filled with a dark green vitreous (?) paste. In this paste and around its periphery is embedded an exceptionally uniform cable border of two tightly intertwined silver (?) wires. The green paste is almost entirely concealed by an inset circular disc of electrum decorated with five concentric filigree rings made of torques of fine wire, one in the center, a pair on the edge and another pair in between. The center is a vacant circle (a gem missing?). In the two bands between the torques are concentric rings of twenty-four contiguous cupolas each with a tiny dome supported by looped wires and topped with a wire ring, a globule set in each ring (one missing). The electrum disc is pierced with several holes at two opposing portions of its circumference.

Diameter  $1\frac{1}{16}$  inches

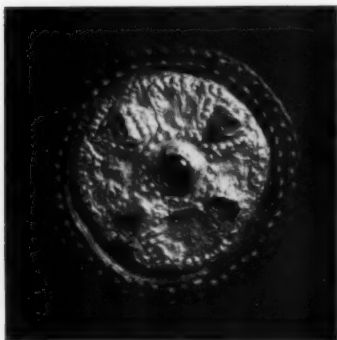
Weight 19.34 grams

It is not possible to describe the original appearance of this fibula. What, for example, was the purpose of the electrum collar which projects into the hole in the bronze backing? Presumably it could have been a method of attaching the facing to the bronze backing. What is the purpose of the green vitreous material under the electrum inlay? Also, why is the workmanship of the intertwined silver border on the bronze so different in character from that of the filigree gold? What was the purpose of the marginal holes in the electrum plate? Despite these problematical mat-

ters, the face is of very fine workmanship, and although of a rare type, some striking comparisons may be made. The cupolas are identical in technique but not so fine as those on no. 150 in this collection, and are found on a fragment of an earring in the Walters Art Gallery, see Ross (1947) no. 488a, Byzantine of uncertain date. Closest is a necklace with a pendant disc in gold from the Nelidow Collection of the same size as the facing on the present piece, and said to be from Asia Minor. It is called, vaguely, "late antique." See Pollack (1903) no. 397. The present fibula has a sophistication of design which must be associated with a major center of the arts, most likely in the Byzantine Empire. Compare the torque wire filigree to that on no. 149 in this collection.

# 89. CHAMPLEVÉ BRONZE FIBULA WITH INLAID GOLD

FRANKISH CA. 7TH CENTURY A.D.



*A thick bronze disc fitted with a pin on the reverse (now missing, and the attachments heavily corroded) has been gouged out to make a shallow dish in which a thin gold disc is set, which is slightly smaller than the cavity. In this gold are set a cabochon garnet in the center and flat garnet triangles on the cardinal points, all held by repoussé collets. A Maltese cross with a circular center, and a ring around the periphery of the gold disc, are worked in repoussé dots. The bronze lip of the fibula is engraved with a band of lozenges.*

Diameter 1 $\frac{3}{16}$  inches

Weight 7.96 grams

Color plate, p. 46

The triangular garnets on this fibula are cut to remarkable thinness. On the use and cutting of garnets in these times see Brown (1915) pp. 509 ff., who also illustrates two analogous brooches of the mid-7th century (pls. X, 7 and XI, 5) found in Anglo-Saxon tombs in England. The Maltese-type cross is found on Anglo-Saxon saucer brooches of the 6th century as well (*ibid.*, pl. XLVII, 1). Several Frankish disc fibulae in the Morgan Collection resemble this one closely. See Ricci Gallo-Roman (1911) no. 325 and Ricci Merovingian (1910) nos. 24, 64-65. Compare also no. 90 and 92 in this collection.

90. CHAMPLEVÉ BRONZE FIBULA WITH INLAID ELECTRUM  
FRANKISH 6TH - 7TH CENTURY A.D.



A bronze disc fitted with a pin on the reverse (now missing and the attachments broken) has been gouged out on its face to make a shallow dish in the depression of which a thin disc of electrum is riveted. In the center of this electrum disc is a large blue paste cabochon, and on the cardinal points four triangular paste gems, one blue, one pale green and two missing, all held by electrum cloisons. Between the triangles are four small bronze rivet-heads each in the midst of an electrum wire V-scroll, the wire made by twisting a flat strip. The outer edge of the electrum plate is edged with a more loosely twisted flat strip of the same metal. The bronze lip of the fibula is engraved with a zig-zag between two marginal lines.

Diameter 1 1/8 inch  
Weight 7.59 grams

For closely comparable examples see Ricci Merovingian (1910) nos. 8, 9, 41; Ricci Gallo-Roman (1911) nos. 22, 33; and Ross (1947) no. 875 B, Frankish. 5th-7th century. Nearly identical is a fibula in Rouen, Frankish mid-7th century A.D., illustrated in Brown (1915) pl. CXLVII, 2. This later Frankish work is characterized by blue and green pastes in raised settings, few or no garnets, the gems distributed over the face of the brooch with ample room between for loosely assorted filigree work. Stones are commonly arranged in fours, the fibula circular (*ibid.*, pp. 542-43). Except in its choice of metal, this piece is very similar to no. 89 in this collection.

91. SMALL SILVER FIBULA WITH A GOLD BOSS

FRANKISH 600-650 A.D.



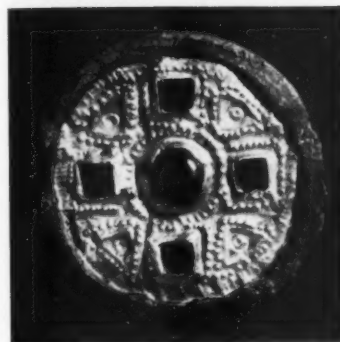
The basic disc is of silver, on the back of which are three projections for attachment. On the face of the disc is soldered an edge ornament of twisted silver wire, inside of which is a band of an imbricate pattern in plain silver wire. The band is interrupted on either side by a garnet set in a cloison of gold wire, counter-clockwise from which runs a bird-beak shape in silver wire. In the center, surrounded by a gold wire cloison rises a low cone of gold, a gold globule soldered at its apex.

Diameter 1½ inch  
Weight 9.38 grams

This piece shows evidence of having been subjected to destructive heat, which has fused portions of the design. Also, the back has been artificially patinated, perhaps in a modern restoration. The positions of the projections on the back are puzzling, and it is difficult to see how they could accommodate a pin in their present arrangement. They may have been restored improperly. This piece appears to be unique, and Mr. Gutman believes it is Merovingian. The silver fibula is associated with Frankish work of the Folkwandering period, Kühn (1935) p. 161, and a comparison may be made with the imbricate and bird-beak motives on a continental bird-pendant of the 7th century, Brown (1915) pl. D, III. Several fibulae from the Rhineland with the bird-beak motif are illustrated among Frankish pieces by Rademacher (1940) who dates them precisely in the first half of the 7th century (p. 54-56). See also Thiry (1939) *passim*. Compare no. 94 in this collection.

## 92. PAIR OF MATCHING BRONZE AND GOLD FIBULAE

FRANKISH 7TH-8TH CENTURY A.D.



On a circular bronze disc, a sheet of gold has been attached, held in place by a ring of bronze around the edge. This ring is slightly greater in diameter than the disc. The basic disc of each fibula has been pierced with a circular hole in the center; in (b) this hole has been plugged. Both have on their back face remnants of three projections to accommodate a pin. On the front, the outer bronze ring is plain but the gold center is decorated with a blue paste cabochon, surrounded by four square garnets on the cardinal points, all in repoussé collis. The garnets appear to be gilded or silvered on their backs. The gold is decorated with repoussé punch marks delineating an equal armed cross with a circular intersection. Between the arms of the cross are four repoussé triangles in both solid and dotted lines and in the center of each triangle a punched dot in a circle. The outer edge is scalloped with repoussé radial lines.

Diameter of each  $1\frac{7}{16}$  inches

Weight (a) 14.25 grams

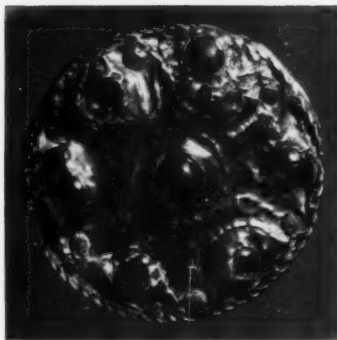
(b) 13.35 grams

Color plate, p. 46, (a)

These are fine and well-preserved examples of a type of small Frankish disc fibula of which there are several variants in different combinations of silver, gold, bronze and iron in the Morgan Collection. See Ricci Merovingian (1910) nos. 72, 74, 77 and 137. Kühn, in Bossert (1928-32) I, pp. 90-92, says this and the related type with filigree were found from earliest Gothic times (5th century) to the 11th and 12th centuries. Compare also the character and technique of nos. 87, 89, 90 and 93 in this collection, all of which have repoussé punched work and lozenge borders. These features are also found on four sides of the Frankish reliquary from Enger, Westphalia, dated 785 A.D. See Rosenberg (1922) pp. 67 ff.

93. TWO REPOUSSÉ SILVER AND BRONZE FIBULAE

FRANKISH 650-800 A.D.



Two circular bronze discs with pin attachments (the pins are lacking) serve as backing for a silver facing in the shape of a low cone. One of the pair (a) has a green paste cabochon in the center surrounded by repoussé dots. Outside this four triangular garnets are set in repoussé collets and alternate with a figure S in repoussé dots. A ring of similar dots runs around the edge. The other disc (b) has a garnet (?) cabochon in the center, surrounded by repoussé dashes, and outside this four blue, one green and one missing cabochon set at regular intervals. Around each is a ring of repoussé dashes, and between them a vaguely defined figure eight in two cases and a U-shape in four cases in similar repoussé dashes. The disc is outlined by two plain silver wires inter-twisted. The silver face is attached to the back with six bronze rivets, one visible between each pair of cabochons.

Diameter (a)  $1\frac{1}{2}$  inch

(b)  $1\frac{1}{2}$  inch

Weight (a) 16.48 grams

(b) 16.31 grams

Fibula (a) is well preserved although the garnets appear to have been reset. Fibula (b) is crudely done and is not well preserved. All stones appear to have been reset. A large silver example is illustrated in Kühn (1935) fig. 426 (4), from Württemberg, dated as a type between 650 and 800 A.D. Comparable punched repoussé designs appear on a fibula from northern France, *ibid.*, fig. 445 (3). Other comparable pieces in gold, brass or bronze but none in silver are found in the Morgan Collection, Ricci Merovingian (1910) nos. 59, 69, 72, 77 and the Rosenberg Sale (1929) no. 134 (gold), the latter identified as West Frankish, Merovingian, 7th century A.D.



94. BRONZE AND GOLD FIBULA WITH A RAISED CENTER  
FRANKISH 7TH OR 8TH CENTURY A.D.



Diameter  $2\frac{5}{16}$  inches  
Weight 52.74 grams

Color plate, p. 46

A thick nearly circular bronze disc on the reverse of which are traces of clasp or pin attachments for fastening, and on the face of which is inlaid a decorative circular gold plate, raised in the center. The bronze disc appears to have been hollow and the back is now largely corroded away but the remaining part has been cemented in place. The decoration of the face consists of a central cabochon of dark blue glass, surrounded by a star of eight triangular garnet inlays with three small circles of roughly beaded wire in the field between each pair. This entire center display is raised about one-eighth inch and decorated at the edge with a flat strip of gold in an unusual diagonal ripple pattern and on the slope with U-shaped leaves in double wire. From this slope to the outer edge are, successively, a flat strip molded in the same unusual ripple pattern, a circle of eight cabochon jewels, alternately square and round containing blue glass, matrix emerald and garnet. One blue glass jewel has been replaced with white shell (feldspar?). Between the jewels is a variety of interlace patterns in double, beaded wire; beneath each jewel is a figure eight in a single beaded wire. The gold plate is edged by a plain wire made by twisting a flat strip of gold spirally.

Collection: O. Homberg

Two peculiarities of this handsome brooch, the white shell (?) inlay and especially the two ripple-pattern gold bands, mark it as Middle-Rhenish. In these details, and in the use of double wire filigree in simple interlace motifs, the raised center boss, triangular garnets and general design it is closely comparable to Frankish brooches probably of the 7th-8th century A.D.: Kühn (1935) fig. 423, nos. 5-6 from Gersheim and Monsheim, fig. 424, no. 1, from Neuwieder Becken, vicinity of Trier; fig. 427 from the Rhineland; Rorimer (1944) fig. 12, top right, identified as Frankish; Ricci Germanic (1910) no. 59, not identified; Ricci Gallo-Roman (1911)

nos. 27-29, not identified; Bossert (1928-32) I, pl. V, no. 7, from Niederbreisig-am-Rhein. The ripple-pattern occurs on an earring at Naples, Siviero (1954) pls. 246-47, dated 6th-7th century. Rademacher (1940) discusses at length several very similar thick bronze and gold disc-fibulae; those closest in details of interlace, gems, and ripple-pattern bands are illustrated on pls. 1, 12 and 15, all from the Mosel and Rhineland between Koblenz and Bonn, 7th-8th century. Compare no. 91 in this collection.

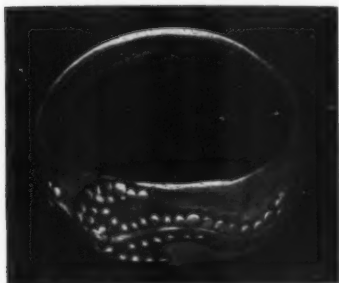


## Finger Rings

### 95. TWO GOLD RINGS WITH BIRD MOTIF

PHOENICIAN OR MYCENAEAN (?)

6TH - 5TH CENTURY B.C. (?)



(b)

Two nearly identical solid hoops rounded without, (a) flat within (b) concave within, rising and broadening to a flat bezel on which is a bird-like image in granulation around a central spine of plain wire. (b) considerably worn, (a) in excellent condition.

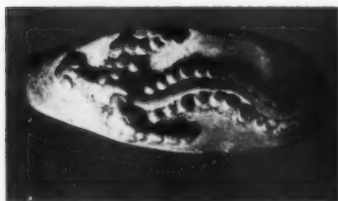
Diameter (a)  $\frac{3}{4}$  inch

(b)  $\frac{11}{16}$  inch

Weight (a) 4.10 grams

(b) 3.59 grams

These pieces are not known in the literature of rings. The closest parallel is offered by two rings of Phoenician type from Tharros, Sardinia, illustrated in Marshall (1907) nos. 889 (for hoop-type) and 894 (for the wire-and-granulation ornament technique), the former dated 6th-5th century B.C. In Greece this type of hoop and bezel is characteristically 6th-5th century. See Marshall (1907) Introduction, p. xl, no. vii. A Mycenaean ring from Vurlia, Crete, is strikingly similar in the style of granulation combined with wire, and in having a motif in the center like the bird, although the ring itself is different. See Rosenberg (1918) figs. 49 (14) and 119. For other works of the Geometric Period see no. 81 in this collection.



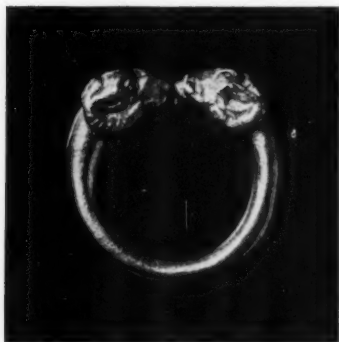
(b)



(a)

96. GOLD RING WITH RAMS' HEADS

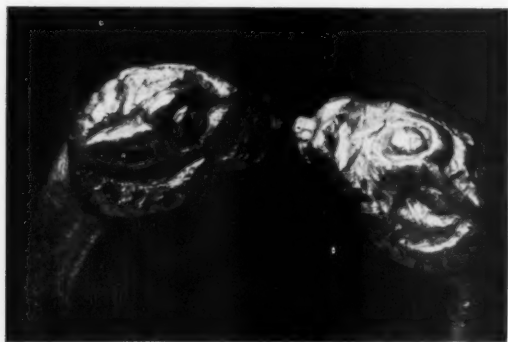
GREEK OR PERSIAN (?) 5TH CENTURY B.C. OR EARLIER



*Massive hoop of circular section ending in confronted rams' heads.*

*Diameter  $\frac{25}{16}$  inch  
Weight 17.88 grams*

This ring is said to come from Rumania (cf. no. 118 in this collection). It is unusual in being solid and chased. The motif is not uncommon in classical bracelets, Grüneisen (1930) no. 506, and Bossert Syria (1951) no. 320, but rings with rams' heads are rare. Compare Marshall (1907) no. 923, Etruscan (?), ca. 3rd century B.C. Analogous heads are found on coins of Salamis ca. 450 B.C., and on a bracelet from Cyprus, Bossert Syria (1951) nos. 320 and 341a. The workmanship of the heads on this ring is vigorous but not fine. The ram's head motif in a similar style is also found in pre-Achaemenid art in Persia. See Pope (1938-39) fig. 860a.



97. GOLD RING WITH POINTED OVAL BEZEL

EASTERN (OR SOUTH RUSSIAN) GREEK

5TH - 4TH CENTURY B.C.



Width of hoop:  $\frac{15}{16}$  inch  
Weight 7.72 grams

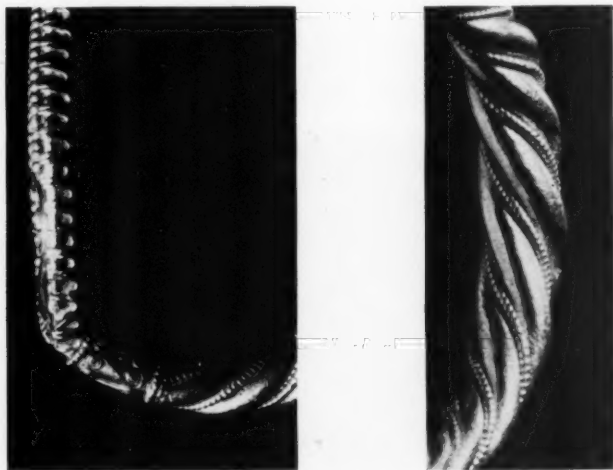
The massive gold stirrup-shaped hoop is a rope of three solid wires intertwined with three strands of fine beaded wire. Because all the wires, solid and beaded, are tapered toward either end, this hoop is thickest at the bottom, and diminishes upward to cylindrical shoulders which are decorated with three pairs of double volutes in very fine wire flanked top and bottom by a ring of beaded wire. The bezel is a flat pointed oval table, slightly concave beneath, its sides decorated with a leaf and dart pattern and its top with scrolls of tendrils and leaves in fine wire of varying thicknesses, two groups of four granules at junctions of tendrils, the whole bezel bordered by beaded wire of which one quarter is missing.

Collection: Private collection,  
Switzerland

This is a ring of fine workmanship, on an incredibly minute scale. The beaded wire in the valleys of the hoop is extremely fine and not only is it carefully tapered but it is made by the spool technique, that is, put together from hundreds of tiny spools fused end-to-end. The beaded wire on the bezel is made in the same way. For this technique in Hellenistic Greek work from South Russia, see Zahn (1926) pp. 74-75 and compare



nos. 16, 17 and 53 in this collection, all of which exhibit this technical peculiarity. A number of other parallels may be cited. The pointed oval bezel on a stirrup-shaped hoop is found throughout the Greek world in the 5th century B.C. Compare Guilhou Sale (1937) no. 54, listed as Etruscan; several Graeco-Italian examples in gilt lead, chiefly from Beneventum, Italy, also of the 5th century B.C., see Marshall (1907) nos. 1483-1558, and one from Cyprus no. 906. As for the twisted wire hoop combined with twisted-in beaded wire, several 5th century examples have been found at or associated with the town of Eretria on the Island of Euboea. See Amandry (1953) p. 73, no. 214, where six are cited. Another ring from Eretria is illustrated by Marshall (1907) no. 905, which does not have the twisted hoop, but has similar ornamentation on a pointed oval bezel, and is dated ca. 450 B.C. Minns (1913) figs. 317 and 320, illustrates pieces from tombs at Great Bliznitsia, on the Bosphorous, Crimea, which exhibit this same twisted hoop. These are dated 4th-3rd century B.C. on the basis of finding a gold stater of Alexander in one tomb. However, no pieces are closely comparable to the present ring. Closest parallels for the tendril ornament on the bezel are found on earrings, pendants and diadems of the 4th century B.C.; compare Marshall (1911) nos. 1662-65 and especially 1672-73, all found at Cyme in Lydia, and dated 4th-3rd century B.C.; repoussé decoration on a silver vase, Waldhauer (1929), dated ca. 400 B.C., and found

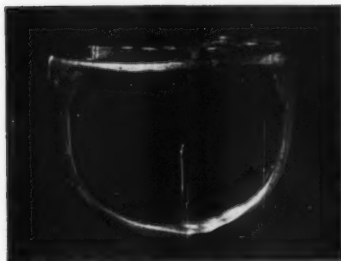


## Finger Rings

in South Russia; earring, Gans Sale (1928) no. 24, 4th-3rd century B.C. The Italic version of this style appears to be quite different; see a fibula from Teano, Siviero (1954) no. 48, pls. 64-65, dated 4th century B.C.

### 98. GOLD RING WITH INTAGLIO OF ATHENA PROMACHOS

GREEK 4TH CENTURY B.C.



*Stirrup-shaped hoop, flat within, chamfered without, widening at the top to the ends of an elliptical table in which is an intaglio: Athena in helmet, shield, spear at the ready, fringed aegis and pleated skirt, striding to right.*

Diameter  $\frac{7}{8}$  inch  
Weight 20.11 grams

The shape of this ring is characteristically Greek. See Marshall (1907) pls. II-III. The figure of Athena may be compared with similar archaistic figures on Panathenaic amphoras which were filled with oil and given as prizes at the Panathenaic games between 566 and 312 B.C. The catagraphic depiction of the shield on the present ring suggests a date after 336 B.C. See Pfuhl (1923) p. 331 and figs. 299 ff., especially figs. 308-09. A similar ring, in silver, was sold December 12, 1960 at Sotheby's (Cat. no. 116), as Italo-Greek, style of the 4th century B.C.



99. GOLD RING WITH AMETHYST PASTE INTAGLIO  
GRAECO-ROMAN      CA. 2ND CENTURY B.C.



*Hollow hoop, flat within, rounded without, expands upwards with shoulders sloped inward slightly to a near-round bezel inset with a convex paste intaglio imitating amethyst: prow of a trireme.*

*Height 1½ inches  
Weight 6.49 grams*

A nearly identical ring is illustrated in Marshall (1907) no. 725, which also has a pseudo-amethyst gem, although no intaglio. It comes from an early Graeco-Roman tomb at Ancona, Italy, dated ca. 2nd century B.C. Other examples, called Hellenistic, are nos. 381-85 and 1298 (gilt bronze). Compare also Richter (1920) no. 162.





100. SILVER INTAGLIO RING WITH GOLD INLAY

GRAECO-ROMAN

1ST CENTURY B.C. - 1ST CENTURY A.D.



*Silver hoop rounded without and flat within, widening upwards to a large circular bezel with concave sides and an intaglio disc set in flush with the surface: warrior's head, plumed helmet. The hoop has a deposit of green copper oxides on its surface.*

*Height 1 inch*

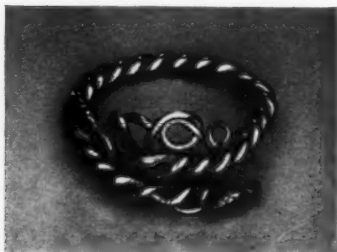
*Weight 10.83 grams*

The practice of setting decorated gold plates into bezels is not unknown in later Greek work, as is indicated by two rings in the British Museum, Marshall (1907) nos. 224-25, 4th-3rd century B.C. The present type of ring is probably a little later, and is comparable to nos. 394-97 in Marshall, all ca. 1st century B.C. The most likely provenance would be in the eastern parts of the Graeco-Roman world. The intaglio helmeted head is comparable to those on Bosphorus coins of the early 1st century A.D. Compare Minns (1913) pl. VII, nos. 5 and 13.



101. GOLD RING OF INTERTWINED SERPENTS

GRAECO-ROMAN 1ST CENTURY B.C. - 1ST CENTURY A.D.



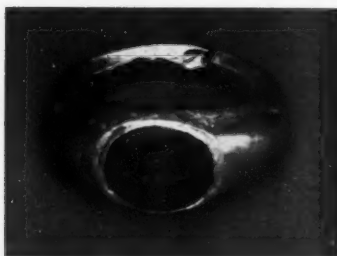
*Two intertwined snakes forming a hoop, heads facing in opposite directions, with necks and tails in decorative coils.*

*Diameter 1 inch  
Weight 10.37 grams*

A heavy ring similar to one found at Capua Vetere, in Siviero (1954) no. 228, dated 1st century B.C.-1st century A.D.

102. GOLD RING WITH VICTORY INTAGLIO

GRAECO-ROMAN 1ST CENTURY B.C. - 1ST CENTURY A.D.



*Hollow hoop rounded without and within, thin below (crushed at bottom) expands upward to a flat oval bezel containing a very dark paste (?) intaglio: Winged Victory with palm and crown.*

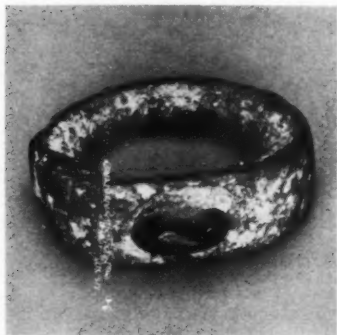
*Diameter  $\frac{7}{8}$  inch  
Weight 2.90 grams*



This ring is of the same general type as no. 105 in this collection. Compare, for example, Marshall (1907) nos. 423 and 430, ca. 2nd century A.D. Very close parallels are found in Siviero (1954) pl. 224, nos. 375-77, the first of which is from Pompeii.

## Finger Rings

### 103. GILT BRONZE RING WITH INTAGLIO OF DOLPHIN GRAECO-ROMAN      CA. 1ST CENTURY B.C. - 2ND CENTURY A.D.



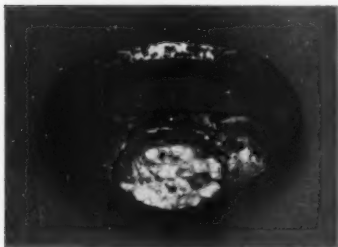
Solid bronze ring with traces of gilding. The flat hoop, flat without and chamfered on either side within, expands upward to a flat rectangle and contains a small frustum of a conoid oval sard with intaglio: dolphin. The bronze is deeply corroded.

Diameter 1 inch  
Weight 9.24 grams



I know of no other bronze ring of this precise description, although it resembles in a general way Roman gold and bronze rings with inscriptions or gems of about the 3rd century A.D. Compare for example, Marshall (1907) nos. 390 ff. and 593 (from Amisus, Asia Minor) all Graeco-Roman. It may be provincial. Mr. Gutman believes this ring to be Eastern Mediterranean.

### 104. GILT BRONZE RING WITH PASTE GEM GRAECO-ROMAN      1ST CENTURY B.C. - 2ND CENTURY A.D.



Hollow bronze ring with traces of gilding, the hoop, rounded without, chamfered on either side within, expands upwards. The bezel is oval and contains the remains of a disintegrating whitish paste.

Diameter  $1\frac{1}{16}$  inch  
Weight 6.39 grams

Rings of this description are of the Graeco-Roman period. Compare Marshall (1907) nos. 1304, 1310 (from Crete) and especially 1320, dated 2nd century A.D. on the basis of its intaglio. Very similar gold rings are given in Pollak (1903) nos. 455-56 and 460, undated, the first from Amasia, Pontus, the last acquired in Constantinople.

105. GOLD RING WITH PLASMA INTAGLIO

GRAECO-ROMAN 1ST CENTURY B.C. - 2ND CENTURY A.D.



*Hollow, ovoid hoop, thin below, expands markedly upwards to a thick top. It is flat within and chamfered without. The bezel is oval with a convex plasma intaglio: seated warrior holding a statuette of Nike.*

*Diameter  $1\frac{3}{16}$  inches  
Weight 11.00 grams*



This ring is comparable to several in the British Museum of ca. 2nd century A.D. See Marshall (1907) nos. 483, 487, 493 and 495 all of which share the description given above except for the gem, which is more like that found in nos. 410-20, 430 and 450, of the same date. These rings come from diverse parts of the Greek and Roman world. A number of rings of this type have been found at Pompeii. See Siviero (1954) pls. 210-33. See also no. 102 in this collection.

## Finger Rings

### 106. MODERN GOLD RING WITH TURQUOISE CAMEO

GRAECO-ROMAN CAMEO 1ST CENTURY A.D.



*Highly polished modern ring, oval bezel void in the center with a bearing ring to receive an oval cameo in oriental turquoise: four Erotes around a large fluted vase, the two below supporting (?) it, the two above reaching in. At the right, two rocks, on the larger of which one of the Erotes stands and on the smaller, a vase.*

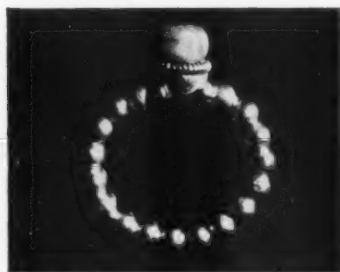
Height 1 inch

Weight 6.41 grams

Oriental turquoise is rare in classical cameos. This piece appears to be Roman, datable on stylistic grounds ca. 1st century A.D. It is comparable to a long oval cameo, also in turquoise, in the Cook Collection. See Smith and Hutton (1908) no. 329, and no. 334 (pp. 74-75) both called Graeco-Roman work. The scene recalls the groups of Erotes on the walls of the "House of the Vettii" at Pompeii.

### 107. GOLD RING WITH BEADED HOOP AND TURQUOISE GEM

GRAECO-ROMAN CA. 1ST CENTURY A.D.



*Massive gold circular hoop in one piece, deeply molded to form seventeen beads, with two small granules flanking each end where the hoop attaches to a cylindrical box setting, the top of which is encircled by fine beaded wire. In the setting is a green matrix turquoise held by a vertical gold pin.*

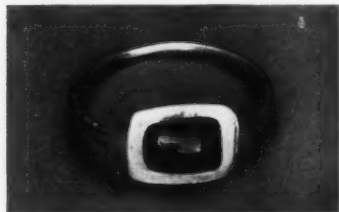
Height 1 inch

Weight 6.15 grams

For similar rings see Marshall (1907) no. 467, found in a tomb near Patras, Greece; two rings from Sakkara, Egypt, 3rd century A.D. or later, Williams (1924) no. 43 a-b; and especially several rings from Pompeii and elsewhere near Naples, Siviero (1954) pl. 235 c-f, dated 1st century B.C. - 1st century A.D.

108. GOLD RING WITH EMERALD

ROMAN (?) 1ST - 3RD CENTURY A.D. (?)



*Thin hoop, flat within and rounded without, expanding at the top where it is attached to a rectangular collet containing a rectangular emerald with convex top held by a flat bezel.*

Height  $\frac{3}{4}$  inch

Weight 1.50 grams

Finely made and in very good condition, the stone undisturbed in its original setting. For a similar ring see Siviero (1954) pl. 235a, dated 1st century B.C.-1st century A.D. Mr. Gutman believes this ring may be a little later and from the eastern Roman Empire. It should be noted that simple emerald rings of this general description were also used as so-called ecclesiastical rings in the 12th-14th century A.D. See Oman (1930) nos. 255-57, Dalton (1912) nos. 1749-1818 and 1827-45.

109. GOLD RING WITH MINIATURE MOUSE INTAGLIO

GRAECO-ROMAN 2ND CENTURY A.D.



*Massive flat octagonal hoop, widening upward through two angles to a flat rectangular top in the midst of which is set a miniature (4mm.) red jasper intaglio: a conventionalized mouse.*

Diameter  $\frac{3}{4}$  inch

Weight 6.01 grams

I know of no close parallels for this ring but an analogous angular ring in the Nelidow Collection is illustrated in Pollak (1903) no. 476 (undated; acquired in Constantinople). Compare also no. 111 in this collection.

110. GOLD RING WITH INTAGLIO PORTRAIT

GRAECO-ROMAN

CA. 2ND CENTURY A.D.

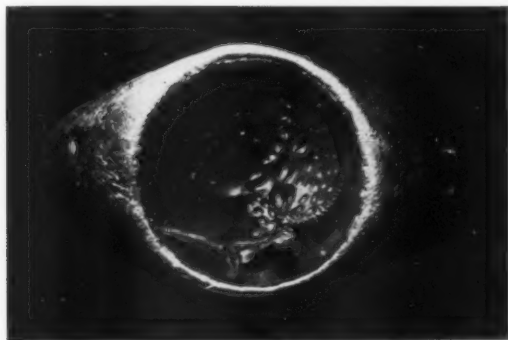


*Hollow hoop, flat within, rounded without, expanding upwards to a wide circular bezel containing a well-cut intaglio sard: profile head of a man to left, wearing a laurel wreath tied with ribbons. The ring is crushed and the stone has rotated forty-five degrees out of position in the setting.*

Diameter  $1\frac{3}{16}$  inch

Weight 3.22 grams

There is nothing to suggest this good intaglio is other than the original one in this ring, despite the damage present. The ring is of a type found in earlier Greek times, but the closest parallel is offered by intaglio rings illustrated in Marshall (1907) nos. 421-22, dated ca. 2nd century A.D. The latter ring is from Smyrna. The laurel wreath on the male portrait is found on coins with imperial portraits of practically all Roman emperors.





111. GOLD RING WITH GOLD JEWEL  
GRAECO-ROMAN 2ND CENTURY A.D.



*An octagonal, flat hoop widening upwards. To the top side is soldered a small quadratic gold block.*

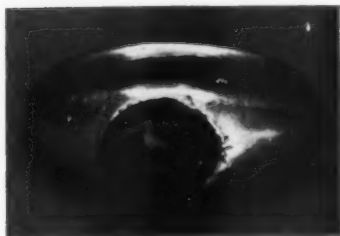
Diameter  $\frac{3}{4}$  inch  
Weight 3.44 grams

A nearly exact counterpart in the Nelidow Collection is illustrated by Pollak (1903) no. 475 (acquired in Constantinople). Compare also Marshall (1907) no. 964, 2nd-3rd century. Compare no. 109 in this collection.



112. GOLD RING WITH ONYX CAMEO HEAD

ROMAN CA. 2ND CENTURY A.D.



*Hollow hoop, rounded within and without, expanding upwards to a broad bezel containing a circular cameo in high relief: child's head (Eros?) in onyx of two strata. Hoop dented on one shoulder.*

*Diameter  $\frac{15}{16}$  inch*

*Weight 3.29 grams*

The fine child's head cameo is characteristically later Roman. Compare Marshall (1907) no. 531, and Oman (1930) nos. 82 (head), 111 (ring shape), the former 1st century B.C. - 2nd century A.D., the latter 2nd-3rd century A.D.



### 113. CAMEO RING OF BYRICHIS

ROMAN CAMEO 2ND OR 3RD CENTURY A.D.



A roughly hexagonal onyx cameo mounted in a modern finger ring: two Erotes standing on a ground line holding above their heads a "tabula ansata" bearing the inscription *BVRICHI / EVTYCHI* (Good luck to Byrichis). Between them is a comic mask. The stone is cut in three strata, pink for the Erotes, white for the mask and tablet, gray behind the mask.

Width of cameo  $\frac{1}{16}$  inch

Height of cameo  $\frac{1}{2}$  inch

Weight of ring 3.58 grams

Collections: Cook; Joseph Brummer

The inscription is Greek but has been transliterated into Latin. According to Smith and Hutton (1908) no. 325, the name Byrichis is not known; it may, however, represent Myrichis, the sounds B and M being sometimes interchangeable.



## Finger Rings

### 114. SEPULCHRAL GOLD RING WITH INSCRIPTION GRAECO-ROMAN 2ND CENTURY A.D.



*A thin band of gold, tapered to the ends which are joined at the bottom to form a ring. On the top a two-line inscription:*

**EYΨ/YXI (Εὐψύχει)**

*(Farewell)*

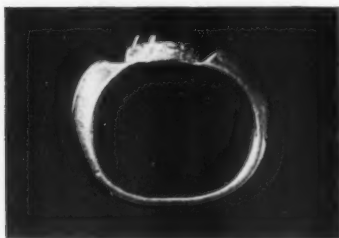
*Diameter  $\frac{5}{8}$  inch*

*Weight 0.99 grams*

*Collection: Minneapolis Institute of Arts*

According to Segall (1938) no. 158, discussing an identical ring, this type is datable 2nd-3rd century. The formula on this ring was used all over the Greek east, and as far afield as the Rhineland.

### 115. GOLD RING WITH SARD INTAGLIO ROMAN 3RD CENTURY A.D.



*Hoop flat within, angular without, expanding at the shoulders into bosses flanking a rectangular flat and sunken table on which is soldered an oval bezel containing a sard intaglio: satyr head with horns.*

*Diameter  $1\frac{3}{16}$  inch*

*Weight 4.55 grams*

This shouldered ring is typically later Roman, 3rd century A.D., and may be compared with several in the British Museum: Marshall (1907) nos. 266, 526, 531 and especially 532, all of this date.

116. GOLD RING WITH TWISTED HOOP

ROMAN

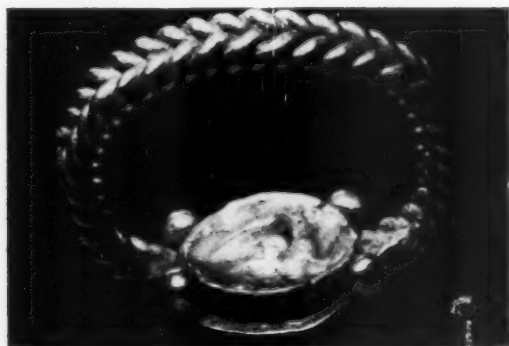
CA. 3RD CENTURY A.D.



*Hoop composed of two pairs of inter-twisted plain wires in chevron pattern, with single pellets on either side of its ends. The bezel is an irregular oval containing a garnet (?) in a gold box setting with overhanging lip.*

*Diameter  $\frac{13}{16}$  inch  
Weight 3.33 grams*

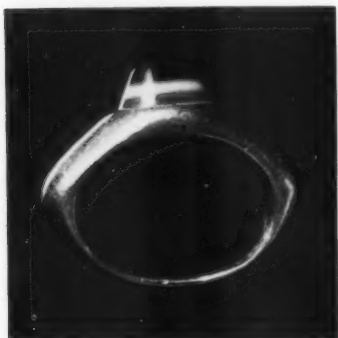
Although no exact counterparts of this ring are known, an origin is suggested by a number of rings in the British Museum, illustrated in Marshall (1907) nos. 508-17, some with cable hoop and some not, but all with box settings and simple pellets on either side of the hoop ends. All are dated ca. 3rd century A.D. Compare especially nos. 514-16, with pellets and cable hoops. A ring shown in the Strasbourg exhibition of 1904, Forrer (1905) no. 59, dated between 200 and 450 A.D., may have been similar.



Finger Rings

117. ANGULAR GOLD RING WITH INTAGLIO INSCRIPTION

ROMAN CA. 3RD CENTURY A.D.



Massive hoop, thin below and expanding upwards, rounded without and flat within; there is an angular projection below either shoulder. Oval bezel with sardonyx intaglio in the form of the frustum of a cone, on which is an intaglio inscription (in reverse direction):

COYA/MION

(proper name).

Diameter  $1\frac{1}{16}$  inches

Weight 18.92 grams

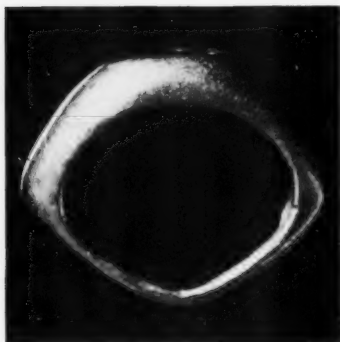
The angular shape of this heavy piece is typical of later Roman finger rings of the 3rd and 4th centuries A.D. A number of examples with this type of sardonyx intaglio are extant. Compare Marshall (1907) nos. 495, 507, 525, 532-33, etc., and Oman (1930) no. 113. Compare no. 122 in this collection.



118. GOLD RING WITH LEDA AND SWAN INTAGLIO

ROMAN

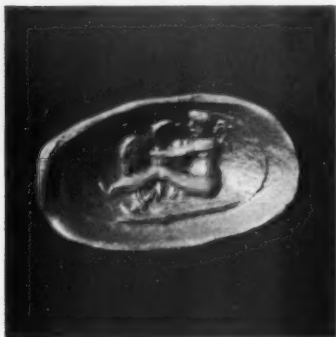
CA. 3RD CENTURY A.D.



*Massive angular hoop of semicircular section with an angle at the bottom and each side, expanding upwards to a flat oval bezel with a convex sard intaglio: Leda receiving the swan.*

Width 1¼ inches

Weight 34.22 grams



This ring, said to have been found in Rumania (cf. no. 96 in this collection), is paralleled in form by bronze rings in the British Museum, all ca. 3rd century A.D. See Marshall (1907) especially no. 1396.



*Finger Rings*

119. GOLD RING WITH OPENWORK HOOP

ROMAN 3RD OR 4TH CENTURY A.D.



*Hoop composed of thirteen wire rings, with two small pellets soldered at each junction. At the top a four-sided pyramidal frustum is inverted to receive a pale green rectangular stone in a square bezel.*

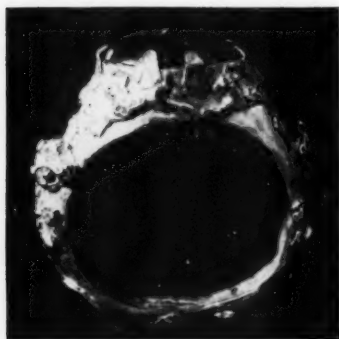
*Height 1 $\frac{1}{16}$  inches*

*Weight 5.21 grams*

The setting has been opened on one side probably to facilitate setting the stone, and plugged crudely. The hoop of this ring is very similar to one illustrated by Marshall (1907) no. 982, 3rd or 4th century A.D. The setting is comparable to those on no. 38 in this collection, datable in the 3rd century A.D.



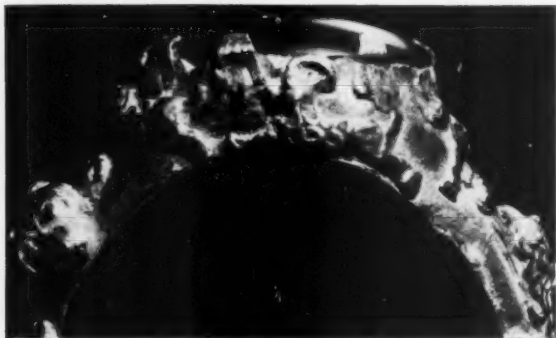
120. GOLD RING WITH INTAGLIO PORTRAIT OVER WINGS  
SASSANIAN 3RD CENTURY A.D.



A large hollow hoop, flat within and rounded without, expanding upwards to an oval bezel, and decorated on each shoulder with a crouched lion (?) watching five ibexes in flight around the bezel. All these animals are appliqué, with soldered-on details in wire and granulation. At the bottom of the hoop are two double volutes on loops and two large globules. In the bezel, held by seven thin claws is a carnelian intaglio: profile of bearded male head to left, shoulders frontal, over a pair of outstretched wings curled at tips.

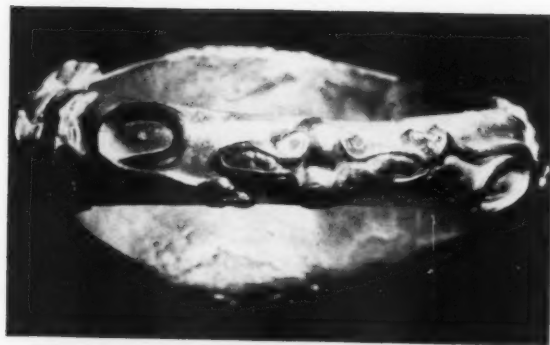
Height  $1\frac{3}{16}$  inches  
Weight 10.30 grams

This fine and impressive ring has no parallel in published Sassanian jewelry, but the fine intaglio, which appears to be in its original setting, is of the Sassanian period and must represent a man of high rank or noble birth. Compare Pope (1938-39) pl. 255; L, M, N, P and R. The appliqué lions are analogous in style to those on Sassanian seals. See pl. 255: W, X, and Y, and von der Osten (1931) nos. 78-80. Babelon (1894) pl. XII, 5, and p. 96, illustrates a similar but less fine intaglio portrait of the period of Sapor and Valerian (260 A.D.) which may give us a clue as to date. For other Sassanian intaglios see nos. 125 and 138 in this collection.





*Finger Rings*



121. GOLD RING WITH A SPHINX INTAGLIO

ROMAN (?) 3RD - 4TH CENTURY A.D. (?)

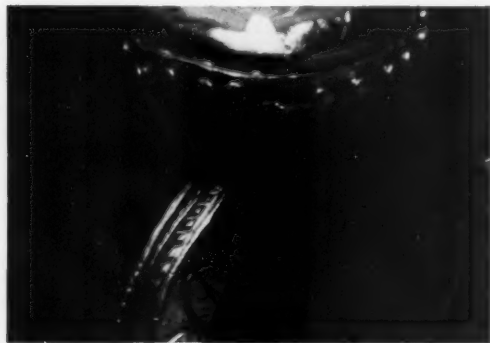


Hollow gold hoop chamfered within and without, expanding slightly upwards. The chamfered slopes of the hoop are decorated on both sides with an engraved running design of broad contiguous leaves, with veins engraved on each, and dots punched in the spandrel formed between each pair. The outside of the hoop is engraved with a chevron design, now mostly worn off. On top of the hoop is soldered a deep ribbed cup, a granule at the top of each rib. Above this a bezel containing a two strata, brown and white agate intaglio: sphinx.

Height 1¼ inches

Weight 8.04 grams

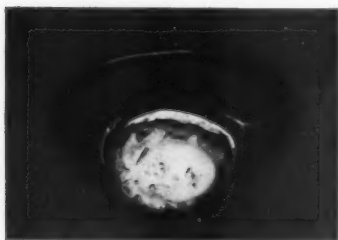
This handsome ring is unusual in design, but may be compared with no. 127 in this collection. Mr. Gutman proposes that it may be earlier, 2nd-1st century B.C., Egypto-Syrian work. A similar ring, dated 4th-5th century, was in the Guilhou Sale (1937) no. 365.





122. GOLD RING WITH ONYX CAMEO HEAD

ROMAN 3RD - 4TH CENTURY A.D.



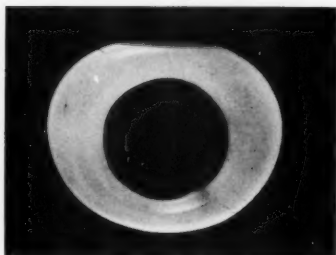
*Thin hoop, cut flat on either side and projecting in a point below each shoulder. Raised oval on a flat oval table contains a white onyx cameo head (Medusa?).*

*Diameter  $\frac{7}{8}$  inch  
Weight 2.36 grams*

The thin angular hoop of this ring is a distinctive type popular in the 3rd and 4th centuries A.D., as is the raised oval bezel. For the ring compare Marshall (1907) nos. 525, 549, 634; for the setting, nos. 971-77; the onyx Medusa (?) head is comparable to no. 544, dated at the end of the 3rd century A.D. Compare no. 117 in this collection.

123. CHALCEDONY FINGER RING

ROMAN      UNDATED



*Circular hoop of blue-gray chalcedony chamfered without, expanding upwards, the top cut flat in an oval-shaped table.*

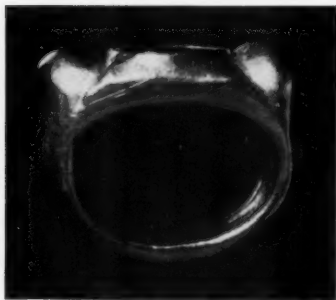
Width  $1\frac{1}{16}$  inches

Weight 3.81 grams

Smooth but not polished, the surface shows under a strong glass a multitude of scratches and minute pitting. Three similar rings are in the British Museum, Marshall (1907) nos. 1602-04, Roman.

124. GOLD RING WITH INTAGLIO OF CHRIST

ROMAN      CA. 4TH CENTURY A.D.

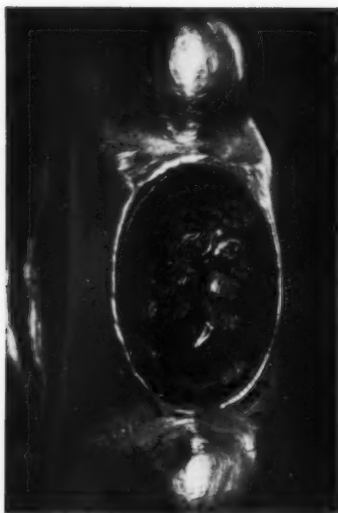


*Hollow hoop chamfered within and without, rising and expanding somewhat from a thick lower part to two large bosses on either side of a rectangular bezel with chamfered sides, containing an oval intaglio in black paste (?): profile head and shoulders of Christ (Zeus type) crowned with thorns.*

Diameter  $1\frac{1}{16}$  inches

Weight 9.48 grams

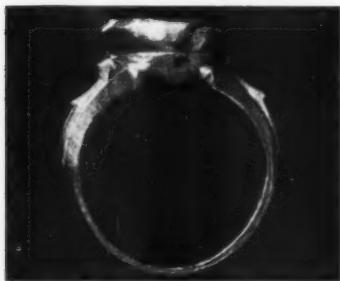
Apart from the very fine (16th century?) intaglio this ring, which shows a late Roman tendency toward enlargement of the shoulders, is comparable to the shouldered ring in this collection no. 115 but is cruder and more massive and may be compared with a more ornate ring from the Guilhou Collection, Hirsch Sale (1957) no. 93, there dated 4th-5th century A.D.



125. GOLD RING WITH SASSANIAN INTAGLIO

EASTERN ROMAN AND SASSANIAN

CA. 4TH CENTURY A.D.



*Hoop hammered flat within and without, each shoulder chased with two blade-like leaves in Y-formation, with a noded wire rising between; these six tips support a circular dish with convex bottom in which is set an ovoid bezel containing a Sassanian sard intaglio: horse with wings curled back over his mane.*

Height 1 inch

Weight 6.23 grams

Collection: E. Guilhou

The hammered metal of this ring has an appearance very similar to that of the setting on no. 133 in this collection. Rings with comparable chasing on the shoulders are illustrated in Marshall (1907) nos. 535-54, of the 3rd and 4th centuries, and from various parts of the empire; other parallels are found in nos. 794-99 (especially no. 798), 3rd-4th century

A.D. Compare also a ring in the Hirsch Sale (1957) no. 93, dated 4th-5th century A.D., which in turn is related in style to no. 124 in this collection, datable ca. 4th century. The beautiful intaglio is clearly Sassanian, and is contemporary. Compare Pope (1938-39) pl. 255 (AA), and text p. 789, undated. Two similar rings were in the Guilhou Sale (1937) nos. 375-76, 3rd-4th century A.D. For other Sassanian intaglios see nos. 120 and 138 in this collection.



126. GOLD RING WITH GRANULATION

ASIA MINOR (?) CA. 3RD CENTURY A.D.



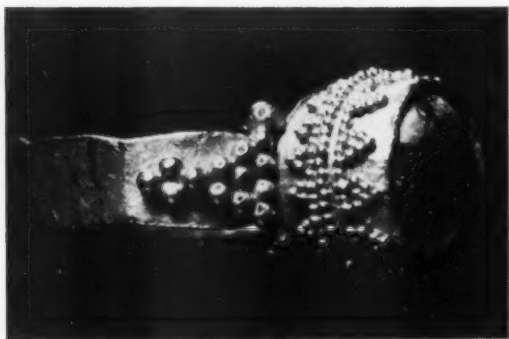
An octagonal, flat hoop of more or less uniform thickness and width, with a high cylindrical collet fused to its top. On each shoulder a triangle in large granulation with a four-granule lozenge at its lowest point and a large globule at each upper angle. On the collet a band of two plain wires alternated with three of granulation, above and below which are triangles in fine granulation. The bezel contains a cloudy white glass (?) gem.

Height  $1\frac{5}{16}$  inch

Weight 4.85 grams

*Detail photograph on cover*

The lovely decoration of this ring is comparable to work found in the Eastern Mediterranean, with some features found in Roman work. An analogous ring in the Benaki Museum, Athens, Segall (1938) no. 130, is called "Late Imperial." For the octagonal hoop, an indication of this same date, and the four globules flanking the collet, see the note to nos. 95 and 109 in this collection. Compare also no. 107. Mr. Gutman suggests an origin in Asia Minor for this piece.



127. OCTAGONAL GOLD RING WITH CHRISTIAN (?) INTAGLIO  
 ROMAN      CA. 3RD - 4TH CENTURY A.D.



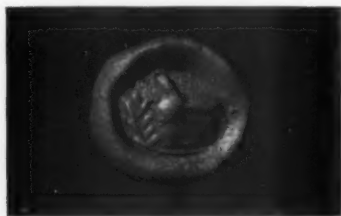
*A flattened oval hoop, octagonal without, one side of the octagon serving as base for a high ovoid bezel supported by a high ribbed cup with a globule at the top of each rib. On the top of a truncated ovoid garnet is an intaglio: bird standing on a leafy branch.*

Height 1 $\frac{3}{16}$  inches

Weight 8.84 grams

Collection: E. Guilhou

This ring is not unique among Roman examples. The polygonal hoop does not fix its date although angular rings were popular in late Roman times: Marshall (1907) nos. 984 and 989 (4th century A.D.). Compare 117, 118, 122 and 126 in this collection. In the Guilhou Sale (1937) no. 301, this ring was dated 4th century A.D. For the Christian (?) intaglio, compare Dalton (1901) no. 33 (before 600 A.D.), and for this type of gem cutting see Marshall (1907) no. 525, ca. 3rd century. Compare a similar but finer ring, no. 121 in this collection.





# Finger Rings

## 128. GOLD WEDDING RING OF ARISTOPHANES AND VIGILATIA BYZANTINE 5TH CENTURY A.D.



*Massive hoop of semicircular sections expanding slightly upwards to a chamfered gold table with intaglio: Latin cross over confronting male and female busts and around the edge the names,*

ARISTOPHANES  
O VIGILATIA

*Diameter*  $1\frac{5}{16}$  inch  
*Weight* 20.41 grams

*Collections:* E. Guilhou; Mrs. Henry Walters; Joseph Brummer

The table of this well-known ring from the E. Guilhou Collection is similar to one in the British Museum, Dalton (1912) no. 127, dated 5th century. The present ring has been catalogued in Ross (1947) no. 502, and in the Guilhou Sale (1937) no. 457. Another similar ring is said to be in the Vienna Museum.



129. GOLD RING WITH GOLD ARCHANGEL INTAGLIO

BYZANTINE CA. 6TH CENTURY A.D.



*Hoop is a heavy gold wire flattened at the tips which are soldered under a transverse oval gold intaglio: archangel (Michael?).*

Diameter  $\frac{7}{8}$  inch  
Weight 5.85 grams



Many rings of this type are known and illustrated in Oman (1930) nos. 208 ff., 5th-7th century. Others date these as late as the 9th century. See Hirsch Sale (1957) no. 115. The style of the figure on the present ring suggests, however, an earlier date.

130. GOLD RING WITH THREE LARGE BOX SETTINGS

CAUCASIAN (?) 6TH-7TH CENTURY A.D. (?)

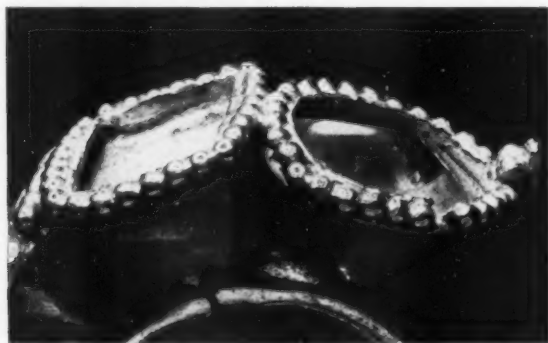


*Circular gold hoop of circular section, expanding slightly toward the top where the ends are soldered together. Above this joint is soldered a deep box setting, frustum of a pyramid, and on either side, another setting, each a frustum of a cone. Each of the three settings has a border of heavy granules. A cluster of three globules is soldered at the outer point of each of the conical settings. A pale blue pyramidally faceted paste (?) in one conical setting; the other two are empty.*

Diameter of hoop  $1\frac{3}{16}$  inch  
Weight 10.07 grams

### Finger Rings

No counterparts can be cited for this design. Mr. Gutman believes this may be 7th-8th century A.D., and of Mohammedan design. However, it is said to have been found near Amlash (Talish) Iran. The style, workmanship, granulation, and color of the gold are very similar to another work in this collection, no. 76 also said to have come from Amlash, and for which some parallels have been cited.



#### 131. GOLD RING WITH A NICOLO INTAGLIO

MEROVINGIAN 6TH - 7TH CENTURY A.D.



Heavy wire hoop terminated at each end by two flat volutes which are soldered to a transverse oval table. The shoulders are each decorated with five wrappings of beaded wire (worn) which then weave among three pellets. The bezel is bordered by a beaded wire and contains a nicolo intaglio: an adult holding object in hand toward a child. The intaglio appears to have been reset.

Diameter  $1\frac{5}{16}$  inch  
Weight 7.90 grams

Collection: E. Guilhou

This ring is nearly identical in all ways to another in the Victoria and Albert Museum, Oman (1930) no. 236, there called Merovingian, 6th-

7th century. Oman writes, "The volutes appear to be very characteristic of Merovingian work," and cites comparisons. Dalton (1912) dates a very similar ring in the British Museum (no. 166) as Merovingian, 7th century. Compare also his nos. 158 and 173, dated 6th century. A similar ring from near Compiègne was sold in the Hirsch Sale (1957) no. 112, there dated second half 7th century.



## Finger Rings

### 132. NIELLO AND GOLD PRAYER RING BYZANTINE 6TH - 7TH CENTURY A.D.



Height  $1\frac{3}{16}$  inch  
Weight 12.56 grams

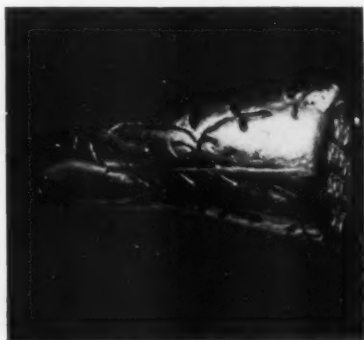
A massive ring, the hoop thin at the bottom, flat within and rounded without, expanding upwards to an oval top, the shoulders decorated with a niello design of vines ending in heart-shaped leaves at a "keystone" on each side of the top. On the top is an inscription engraved in reverse:

+ KEBO  
HΘHEIPHN  
HCKANAIA  
ATICAC

(Κύριε βοήθει ἡμῃ εἰρήνης  
Κανδιδάτισας)

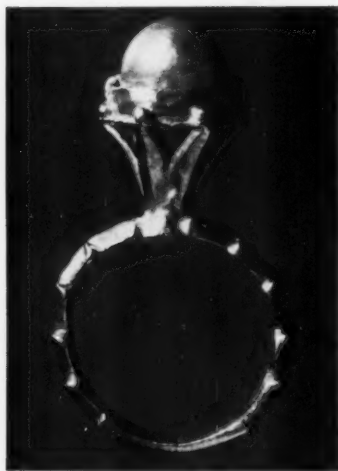
"O Lord, come to the aid of the ways  
of peace . . ."

This ring appears to have been cast and engraved. The process of decorating with niello, an alloy of sulphur with silver, lead, copper, etc., characterized by a rich black appearance, is preclassical in its origins and was known in ancient Egypt. It has been employed ever since in various formulas. The vine ornament on this ring is of the sort prevalent in early Byzantine art, compare Ross (1947) no. 465, fibula with niello vines and



heart-shaped leaves, dated 4th-5th century; the prayer formula is frequent on Early Christian rings, see Dalton (1912) nos. 155-67. The ring itself is very similar to one illustrated in *ibid.* no. 56 (before 1000 A.D.) and is very similar in all respects to one in the Guilhou Sale (1937) no. 453. Another ring of this type is shown in Ross (1947) no. 515, dated 11th-12th century.

133. GOLD RING WITH PEARL IN HIGH FLORAL SETTING  
 MEROVINGIAN OR CAROLINGIAN 7TH-9TH CENTURY A.D.



*Hoop flat within, angular without and incised at intervals to form a series of heart-shaped leaves springing from a plain band at the bottom. To the top is soldered a setting of six lotus-like petals in openwork formation, the tips of which support a box setting ornamented with six globules in which a button pearl is supported on a horizontal swivel.*

Height 1½ inches  
 Weight 9.74 grams

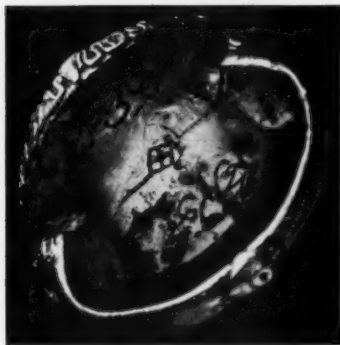
A fine ring, of unusual quality and in perfect condition. The hoop and setting appear to have been cast and chased and the bezel hammered as is usual. Very similar hoops are found in three rings in the British Museum: Marshall (1907) nos. 555, 570 and especially 562, all classed as late Roman, 4th-5th century. The high flower-like setting is roughly approximated by an early continental Teutonic ring in the Victoria and Albert Museum, Oman (1930) no. 240; by one in the British Museum,

### *Finger Rings*

Dalton (1912) no. 176, like the preceding, Frankish, 6th-7th century; a ring in the Gans Sale (1928) no. 117, Mediterranean, 6th-7th century; and a ring nearly identical with the preceding one, now in Naples, dated 7th century A.D., Siviero (1954) pls. 255-56, no. 535. These differ, however, in detail and technique from the present ring. A nearly identical calyx-shaped setting was in the Guilhou Sale (1937) no. 545, and Brummer Sale (1949) II, no. 256, called Carolingian.



134. GOLD RING WITH INTAGLIO OF ST. THEODORE  
SELJUK AND BYZANTINE 11TH-13TH (?) AND 5TH-11TH CENTURIES A.D.



Narrow hollow (?) hoop, flat within and rounded without, in two parts connected at the bottom by a lozenge on which is soldered a small wire circle, widening upwards to decorated shoulders then narrowing abruptly where joined to the setting. The shoulders are engraved with rinceaux within a border (worn). A wire ornament of abstract floral character, with double scrolls above and below a circle, bridges the concavity between hoop-ends and bezel. The bezel is on a large disc on the underside of which is engraved in rough lines (filled with a soft black substance) a two-line inscription in Arabic. Mahmud ben Mohammed / Jur Janī qa lā nasiy (?) (Mahmud Mohammed / The honorable Jur Janī.) In the center, in the same technique, a crude + within a square. On the edge of the bezel in wire is an inscription in highly conventionalized Arabic, La-ilaha illa Allah Mohammed Rasula (There is no God except God and Mohammed His Disciple). In the bezel is a dark brown paste intaglio: equestrian figure of a saint with halo holding aloft a cross and wreath (?), trampling a coiling serpent.

Width  $\frac{15}{16}$  inch  
Weight 7.32 grams

The intaglio is Byzantine or Coptic and probably represents St. Theodore or possibly St. George. Compare Dalton (1901) no. 693, dated 11th-13th century, and Ross (1947) no. 592, dated 5th century. For the lozenge on the bottom of the hoop compare nos. 139 and 140 and for the narrow and engraved shoulders, no. 138, all in this collection. The inscription is definitely North African, almost Kufic according to Dr. Butrus Abd al-Malik, American University in Cairo, who made the above reading.



*Finger Rings*



135. GOLD RING WITH CLASSICAL INTAGLIO PORTRAIT  
ROMANESQUE 12TH CENTURY A.D.



*Large circular hoop, flat within and rounded without, expanding slightly upwards past a double-boss and groove on the shoulders to a deep-dish circular setting and bezel in which is a sard intaglio: female portrait facing left.*

*Height 1½ inches*

*Weight 11.31 grams*

*Collection: E. Guilhou*

Settings and hoops of this type are infrequent, but in general are characteristically Romanesque. Compare Oman (1930) nos. 243-45; the last also has shoulder bosses. This ring should be compared with nos. 136 and 141 in this collection. In the Guilhou Sale (1937) no. 292, this ring is dated 3rd-4th century A.D. The hoop has been repaired with silver solder in two places. The intaglio is fine and may be dated ca. 100 A.D.



*Finger Rings*

136. SILVER SIGNET RING WITH ENGRAVED LION  
ROMANESQUE 12TH CENTURY



*A massive hoop, chamfered without, flat within, ending in an animal head at either shoulder (rubbed). To the two ends is soldered a solid, cup-shaped bezel on the top of which is engraved a lion rampant within an engraved circle.*

*Height 1 1/8 inches*

*Weight 15.38 grams*

This medieval ring with decorated shoulders and a conventionalized heraldic lion has no exact parallels in published examples, but is analogous to 12th century examples. See especially Oman (1930) no. 243. Mr. Gutman believes this ring may be Eastern European. For similar animal heads on shoulders compare Oman (1930) no. 241 and Dalton (1912) no. 1828, ca. 12th century A.D. This ring should be compared with nos. 135 and 141 in this collection.



137. INSCRIBED GOLD RING WITH LARGE CABOCHON  
MEDIEVAL EUROPEAN 12TH CENTURY A.D. (?)



*Massive hoop widening slightly upwards, with a champlevé inscription,*

**CARØD + EPΦAIE**

*with no traces of enamel. The bezel is an ovoid dish three and one quarter inches in circumference, with a cable soldered along the edge, and containing a large purple cabochon held in place by eight tapered claws, those on the cardinal points being double.*

*Height 1¾ inches*

*Weight 34.33 grams*

This very striking ring has no published counterparts to my knowledge. The lettering and the general character are medieval, probably Romanesque. In its imposing ostentation this ring is reminiscent of the so-called "Papal" rings of the 15th century. See Oman (1930) nos. 917-33. Compare also medieval rings with huge stones, Dalton (1912) nos. 1828 (ca. 12th century), 1743 (12th century) and 1777 (ca. 12th-14th century). The ring is too heavy for any regular wear and, as Oman suggests for "Papal" rings (p. 42-43), may have been worn for ceremonial use only.



138. GOLD RING WITH SASSANIAN INTAGLIO

SELJUK (?) CA. 12TH CENTURY A.D.

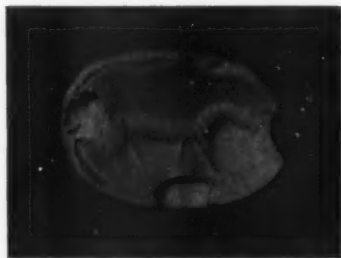


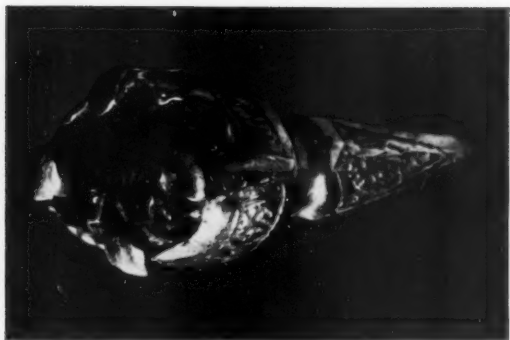
*Thin hollow gold hoop, flat within and rounded without, widening upwards to decorated shoulders then narrowing abruptly where joined to the setting. The bezel is a hollow oval, flat on the bottom, and the rough joint of closing both it and the hoop shows on the inside. The shoulders of the hoop and the side of the bezel are decorated with panels of engraved rinceaux, the lines filled with a soft black paste. An oval garnet intaglio: walking serpent-necked lion with long straight claws, face turned outwards.*

Height  $\frac{7}{8}$  inch

Weight 4.00 grams

The setting of this ring, which is said to have been found near Bagdad, is similar to one in the Benaki Museum, Athens, Segall (1938) no. 302, dated 12th century A.D. Although this animal-image with arched neck and face turned outward is found in Early Dynastic Mesopotamian art, it is continued into later times. Compare especially the repoussé lion, Pope (1938-39) pl. 232 B. It originally was considered a manifestation of the chthonic aspect of the god of natural vitality. See Frankfort (1958) p. 17, and pl. 40a. The long straight claws as well as the style of cutting reveal it to be Sassanian, compare Pope (1938-39) IV, pl. 256, x and z. Compare also the Seljuk gold rings nos. 134, 140 and 142 in this collection.





139. BRONZE SIGNET RING

CENTRAL ASIAN 12TH - 13TH CENTURY (?)



*Massive bronze hoop, flat within, chamfered without, widening to a flat pointed oval table, on the bottom of the hoop a lozenge. The sides are ornamented in triangles and the shoulders with foliage design, all in champlévé. On the table is a champlévé arabic inscription.*

Height  $1\frac{1}{16}$  inches

Weight 17.37 grams

This ring is very like one called Central Asian, medieval, by Dalton (1912) no. 2285, who says it may be from Bokhara. On the lozenge at the bottom of the hoop, compare no. 134 in this collection.



140. GOLD AND AMETHYST RING OF SULAYMĀN-BEN-ALĪ  
FATIMID 12TH - 13TH CENTURY



*Thin, broad hoop, widening upwards to an hexagonal top on which a bezel slopes upward to an oval containing a cabochon amethyst held by four ornamental claws. On the bottom of the hoop is a lozenge engraved with radial lines; on the sides, shoulders and claws are appliqué panels of arabesque ornament characterized by interlocking circles and between these on the hoop and bezel is engraved conventionalized floral ornament (partly filled with black wax or bitumen). Engraved on the underside of the table and filled with the same soft black substance, is a name in Arabic: Sulaymān-ben-Ālī (Solomon the son of Ālī).*

Height  $\frac{15}{16}$  inch  
Weight 4.64 grams

A nearly identical ring is in the British Museum. See Dalton (1912) no. 2335, there identified as Mesopotamian (?), 12th-13th century. The arabesque of interlocking circles is common in Islamic metalwork of the 13th-14th century. See Pope (1938-39) pls. 1355-57. The lozenge

ornament at the bottom of the hoop is also found on rings nos. 134 and 139 in this collection. Compare also nos. 138 and 142 in this collection. Dr. Butrus Abd al-Malik, American University in Cairo, identifies the inscription as definitely North African.





# Finger Rings

## 141. GOLD RING WITH HERALDIC LION INTAGLIO

ENGLISH 12TH - 14TH CENTURY (?)



*Hoop flat within, chamfered without, expanding upwards from a thin wire at the bottom to a chamfered circular bezel with four claws containing a serpentine intaglio: upon a wreath the head of a lion: razed regardant bezentée. On the underside of the bezel in rough modern script: MG.*

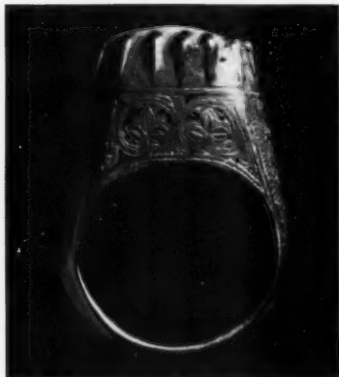
Diameter  $\frac{15}{16}$  inch  
Weight 10.46 grams

This ring is of unusually light and smooth finish and may be modern. Chamfered and clawed settings of this type are found in the 12th-14th century. See Dalton (1912) nos. 1743-45 and 1834, all English. Oman (1930) nos. 243-44, 12th century, are very close in style, the former said to be comparable to a ring found near the tomb of William Rufus in Winchester. This ring should be compared with nos. 135 and 136 in this collection.



142. GOLD RING WITH HIGH CLAW SETTING

SELJUK 13TH - 14TH CENTURY (?)



Ovoid hollow hoop, flat within, chamfered without, expanding upwards to heavy shoulders and a high collet which is engraved with rinceaux of pointed trefoil leaves, the engraving partly filled with a soft black substance. The decoration on one of the broad faces of the collet is much simpler and more worn than on the other three faces. At the top an opaque white cabochon opal (?) (quartz?) held by sixteen tapered claws.

Height 1 $\frac{3}{16}$  inches

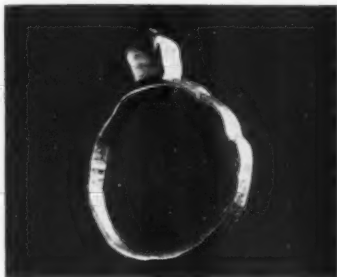
Weight 5.13 grams

For the trefoil rinceaux compare Pope (1938-39) pl. 1320, 13th century, and for the ring shape, pl. 1344 D, 12th or 13th century. Compare nos. 138 and 140 in this collection.



## Finger Rings

### 143. GOLD RING WITH PYRAMIDAL GEM MEDIEVAL 14TH CENTURY (?)



Hammered gold hoop, flat, widening upwards. On the top a high box setting rising to a square bezel containing a clear pyramidal (natural crystal?) gem.

Height 1 inch

Weight 3.17 grams

Compare a ring in the Guilhou Sale (1937) no. 639, with a *pointe-naïve* diamond, 14th century.

### 144. GOLD RING WITH AGATE INTAGLIO PORTRAIT RENAISSANCE CA. 1600

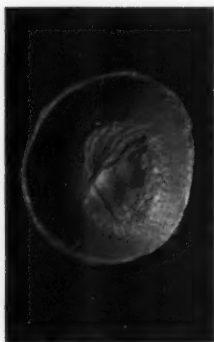


Slender hoop expanding upward to a hollow oval top around which is a row of stamped beading and, above, an oval three-colored agate intaglio: portrait of a woman to left.

Height 1 inch

Weight 8.05 grams

This ring is very similar to Dalton (1912) no. 948, dated early 17th century. The 16th and 17th centuries witnessed a strong classical revival of which this ring is a token. The intaglio appears to be contemporary with the ring.



145. AMETHYST RING WITH GRANULATION  
UNATTRIBUTED 18TH - 19TH CENTURY (?)



*Hollow gold hoop flat within, the hoop flanked without by a crimped strip, a pair of round wires twisted together quickly to the right. On top, the setting includes a hemispherical amethyst in a collet at the center, held by a two-claw bezel, and surrounded by six cabochon amethysts, the whole set in the midst of a symmetrical array of profuse granulation, the granules in a variety of sizes. A double tassel of gold hangs over each shoulder.*

Width 1 inch  
Weight 10.68 grams

Various attributions have been proposed, none are supported with adequate comparisons. The style of the tassels suggests the date tentatively assigned.

## Miscellaneous Ornaments

### 146. GROUP OF REPOUSSE GOLD ORNAMENTS

CHIEFLY EGYPTIAN      VARIOUS DATES



A miscellaneous group of repoussé ornaments formerly in the collection of the Minneapolis Institute of Arts.

(a) Two hollow gold beads: one of the Egyptian god, Bes, the other of a serpent's head or uraeus, both with a hole at either end for stringing.

Length     $\frac{7}{8}$  inch  
             $1\frac{1}{16}$  inch

Weights   0.62 grams  
            0.39 grams

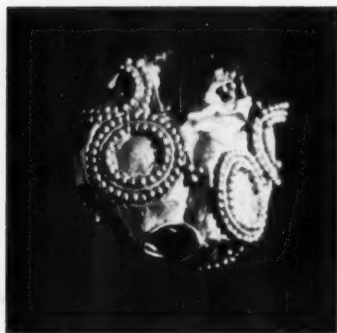
For the type of bead representing the god Bes, compare Williams (1924) nos. 10-11.



(b) A group of four ceramic (?) beads each a frustum of a cone and encased in gold embossed at each end with four parallel lines; one small ceramic (?) bead encased in gold with embossed rings of dots; four minute beads each a ring of helicoid wire with end caps.

Longest bead    $\frac{1}{2}$  inch  
Weight of all   1.06 grams

Compare the beads made of helicoid wire with end caps with later Etruscan beads, Marshall (1911) no. 2277.

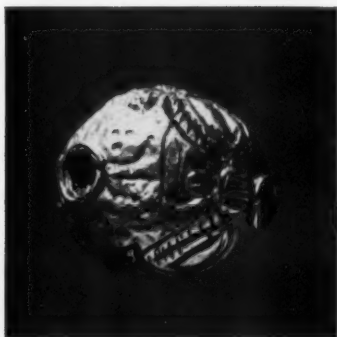


(c) Hollow gold bead with eight circles in wire each with an inner and outer circle of granulation. Crushed.

Width  $\frac{1}{2}$  inch

Weight 1.12 grams

Compare Marshall (1911) no. 1236, Syria or Asia Minor (?), Greek, ca. 7th century B.C.

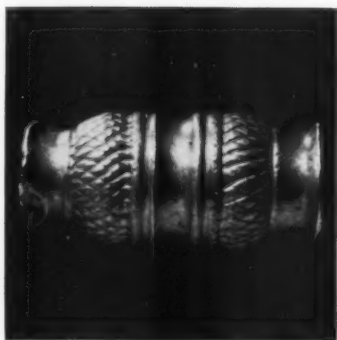


(d) Hollow gold bead flat on the back with a circle of wire around each end opening, embossed with a butterfly (?) and other marks; the reverse cross-hatched.

Length  $\frac{9}{16}$  inch

Weight 0.94 grams

## Ornaments



(e) Long bone (?) head encased in gold which is embossed with a wide groove around the middle, hatching on either side of this and another wide groove around each end.

Length 1 inch

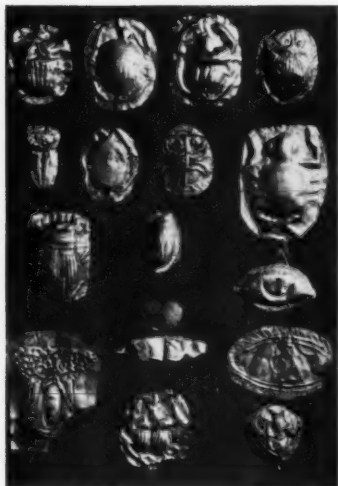
Weight 4.60 grams



(f) Three hollow gold beads, one a sphere, now somewhat crumpled, with cylindrical tubes extending the end openings; one a flattened ovoid molded in two halves with alternate longitudinal lines of repoussé beads and ridges; one the crumpled remains of a spherical (?) bead, a wire ring around each end opening, embossed with a panel of cross-hatching in each quarter, separated by a repoussé ridge from the next quarter.

Longest bead  $\frac{3}{4}$  inch

Weights 1.20, 0.30, 0.13 grams



(g) Seventeen repoussé amulets, seven of which are in scarab beetle form, three scorpions, one cicada, three eyes, one phallus, and two nondescript fragments of sheet gold.

Length of longest size 1½ inches

Compare the scarabs to Williams (1924) no. 100, die-impressed, 300-100 B.C., from Sakkara. For the two odd-shaped pieces compare *ibid.*, nos. 154-60, ornaments and gold coverings for parts of a mummy, all ca. 2nd century A.D., from Sakkara. For the eyes compare Marshall (1911) nos. 917-21, Early Greek, from Ephesus.



147. SMALL GOLD DISC AND FOUR LEAVES

HELLENISTIC OR GRAECO-ROMAN

3RD CENTURY B.C.-1ST CENTURY A.D.



*A group of five pieces including a small medallion with repoussé hemispheres in concentric design and a spiral wire border, a beaded wire around the center hemisphere; four leaf-shaped pieces with repoussé veins and margins; all pierced for attachment.*

*Diameter of medallion  $\frac{5}{16}$  inch*

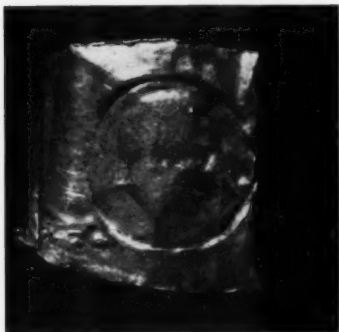
*Weight 0.46 grams*

Compare the repoussé work no. 4 in this collection. Also see Siviero (1954) pls. 134-35. The border is made by the Hellenistic spool technique, on which see the note to no. 64 in this collection and further references there. A steatite die for making a medallion of this type, but simpler, has been found at Sakkara, and is dated 1st century A.D.; see Williams (1924), no. 140.

# 148. FOUR GOLD BRACTEATE DISCS AND A RING

GREEK AND ROMAN

DATE UNKNOWN



(a)

Three thin gold bracteate discs and one finger ring with impressions as from coins, as follows:

(a) ring embossed with man's head facing right.

(b) disc, embossed head and shoulders facing right.

(c) irregularly cut disc embossed with a helmeted head, facing right.

(d) disc embossed with a fourteen-pointed star in a circle and with a circular center.

Diameters (a)  $\frac{3}{4}$  inch

(b)  $\frac{11}{16}$  inch

(c)  $\frac{7}{8}$  inch

(d)  $\frac{5}{8}$  inch

Weights (a) 1.19 grams

(b) 0.29 grams

(c) 0.61 grams

(d) 0.22 grams



(b)



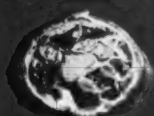
(c)

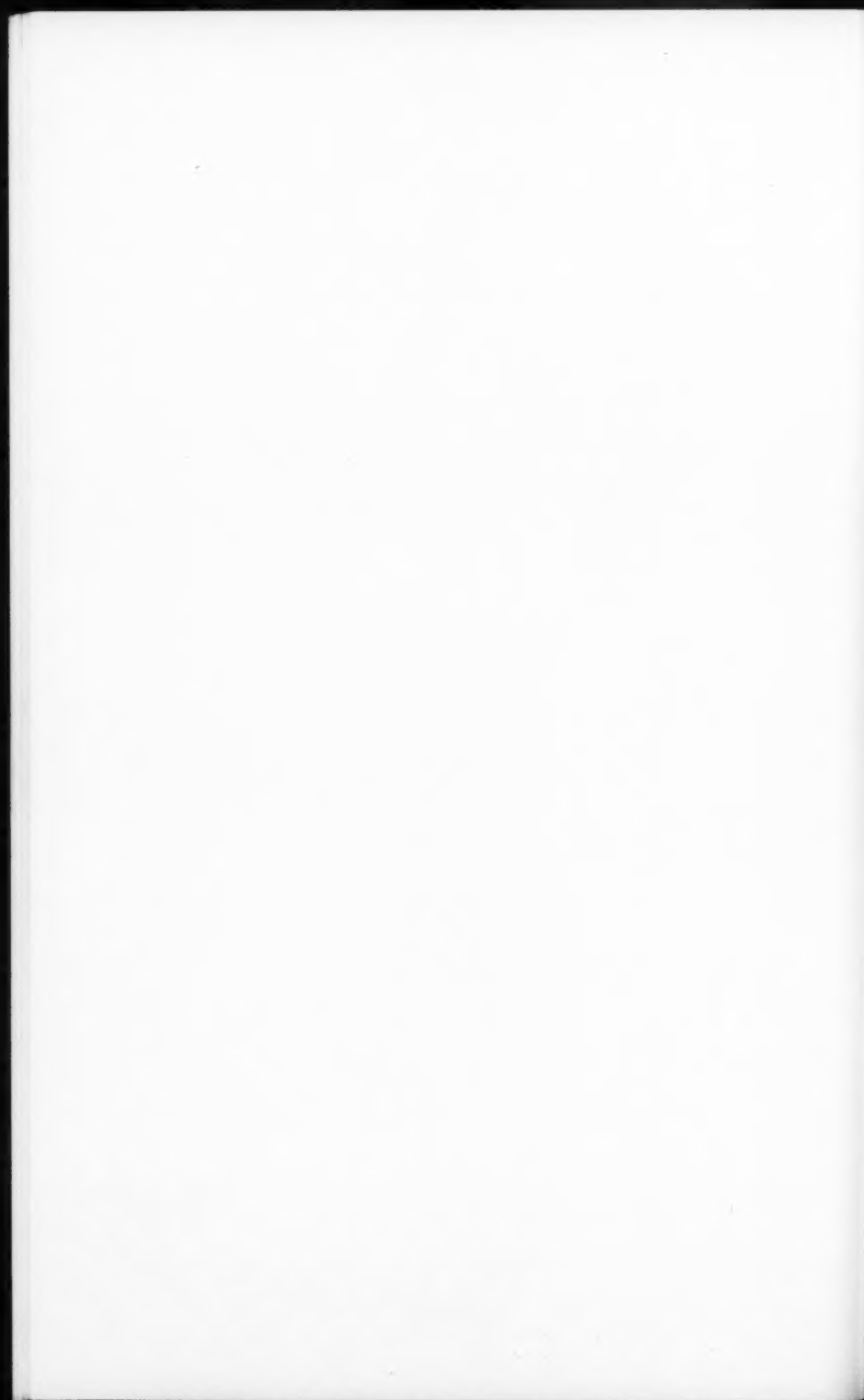


(d)

It may be possible to relate certain of these bracteates to the coins which were used to emboss them. See Marshall (1911) pls. LXIX and LXX for Roman examples of bracteates, also Pollak (1903) nos. 492-94 and 497 for several similar to (d), dated 5th-4th century B.C.; Minns (1913) pl. VI, nos. 3 and 27, coins of Bosphorus kings, Hellenistic period, to compare with (a) and (d).

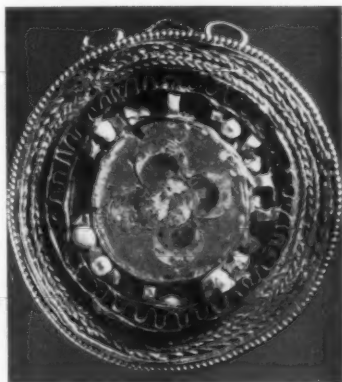
Top: Man of Sorrows, no. 157  
Center: Ring with Bird, no. 151  
Ring with Christ, no. 153  
St. Nicholas Disc, no. 154  
Bottom: Disc Fibula, no. 149  
Christ Medallion, no. 155





## Enamels

149. GOLD FIBULA WITH CLOISSONNÉ ENAMEL AND PEARLS  
 BYZANTINE 6TH - 7TH CENTURY



Circular gold disc with vertical sides on which are attached three loops. The backing is now missing. The face is ornamented with a beaded wire edge inside which are concentric bands of plain wire and four torque wires all surrounding a raised cloisonné enamel medallion. This medallion contains a translucent green quatrefoil with an opaque white circular center, and with an opaque white crescent surrounding each lobe, all set in an opaque blue field. Around this is a band in which seed pearls strung on wire alternate with loops of gold, and outside this is a band of enamelled cells made by a meandering gold cloison, the enamel now lacking.

Diameter of disc  $1\frac{1}{16}$  inch  
 Weight 8.77 grams

Collections: Stroganoff; Adolph Loewi;  
 Joseph Brummer

Color plate, p. 235

This medallion which may have been a fibula with pendants hanging from the three loops on its edge is comparable in general design to the Castellani fibula in the British Museum. See Rosenberg (1922) pp. 5 ff., for this and a group of related pieces. The points of close resemblance will be seen to be the use and location of the beaded wire edge, the seed pearl and gold loop molding surrounding a central cloisonné enamel. The Castellani group is dated 6th-7th century. The chief element lacking for comparison is the torque-twist wire filigree found on the present medallion. This device is found, however, on a piece catalogued here as

no. 88, Byzantine, tentatively localized in Asia Minor and dated 6th-7th century A.D. This in turn has been related to no. 150. The latter piece belongs to the "rosette group" of early enamels, and it is with this same group that we may also compare in general terms the enamel on the present fibula. See Rosenberg (1922) pp. 8 ff., figs. 18-20, and the enamel rosettes on the ewer of St. Maurice d'Agaune, pp. 22 ff., and figs. 36-52, all datable in the 6th and 7th centuries. Brummer Sale (1947) II, no. 270.

150. GOLD AND ENAMEL JEWEL WITH FILIGREE CUPOLAS  
 BYZANTINE 6TH-7TH CENTURY



*Small circular gold box setting bordered by a twisted wire surmounted by a line of granules, containing a cloisonné enamel: a white quatrefoil in a dark blue circle with an outer ring of light blue, all in opaque enamels. From opposite sides of this extend two smaller circular box settings, a large globule set on their tangent points. They are of the same design except that the place of the enamel is taken by a tiny cupola supported by loops of wire. On top of each is a wire ring in which is set a single globule.*

*Length  $\frac{3}{16}$  inch  
 Weight 0.92 grams*

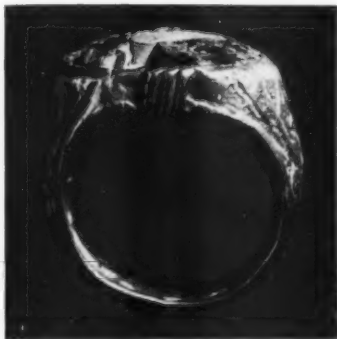
*Collection: Joseph Brummer*

The choice of blue enamel for this delicate piece is reminiscent of the preference for blue in the early Byzantine church at Nicea, in Bithynia, Asia Minor. The white cloisonné quatrefoil in the center may be compared to those on the ewer of St. Maurice d'Agaune, and related enamels which are generally recognized as Byzantine, 6th-7th centuries, see Rosenberg (1922) pp. 22 ff., and so-called "rosette group," figs. 18-23, provincial Byzantine work of the 6th-7th century. Compare also nos. 88 and 149 in this collection.



## 151. GOLD RING WITH ENAMELED BIRD

LANGOBARD 6TH - 7TH CENTURY



Hollow hoop of very thin gold, rounded without, flat within, has split in several places inside and outside revealing the cavity, now filled with earth. The hoop, expanding up towards a flat oval bezel, has each shank engraved with an eagle displayed (worn), ornamented with punch marks. On each side of the bezel is a "triglyph." The bezel contains a gold oval dish filled with a translucent cloisonné enamel of a bird in red and white in a green surround; part of the green is missing.

Height  $\frac{7}{8}$  inch

Weight 10.88 grams

Color plate, p. 235

Collections: Joseph Brummer;  
Mrs. Henry Walters

The condition of this good example of a Langobard ring leads one to speculate on how it came to split open as if from internal pressure. Was it made of such very thin gold that, in order to give it strength, an earthen filler was used which later expanded when it became moist? Was the earth added to give it the weight of solid gold and if so, for honest or dishonest reasons? Or did the earth wash in through the cracks after frost or some other agent had split the ring? All are possible. As to the origins of this ring, both the enamel and the choice and abstract character of the

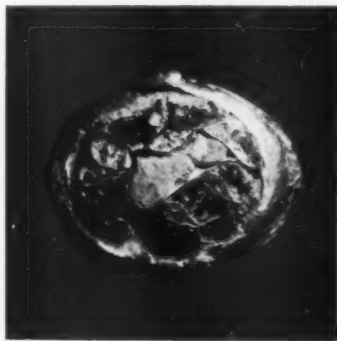


image place it among several Langobard pieces of the 6th-7th century. See Rosenberg (1922) pp. 6-10 and figures; Ross (1947) no. 880; and Dalton (1901) no. 267. This is a good early example of cloisonné enamel.



162. GOLD PENDANT WITH PLIQUE-A-JOUR ENAMELS  
 BYZANTINE 9TH CENTURY A.D.



Two thick circular pierced gold plaques, each with a molded cable border, set back-to-back in a flat band frame, and with a thin gold disc between them. Each face has been scratched with a design (some marks still visible) and then cut through to the back, and the voids filled with enamel (traces). On both sides a broad border (rosettes?) and in the center on one side (a) a bust of Christ, nimbed and labeled:

IC and XC (Ιησοῦς Χριστός); on the other side (b) two crowned figures, one smaller, each holding aloft a cross, one cross double-armed. The frame is decorated on the exterior with plain wire, beaded wire and cable wire moldings, looped at the top for suspension, the loop flanked by two pyramids of five globules each, and on side (a) a molded rosette with a pellet in its center.

Diameter  $1\frac{5}{16}$  inches

Weight 18.10 grams

Collection: Joseph Brummer



Most unusual construction. Said to have been exhibited at the Louvre, Paris, 1931, but uncatalogued. Catalogued by Ross (1947) no. 444 as 10th-11th century A.D. In the Brummer Sale (1949) no. 262, as ca. 8th century A.D. The images should be compared with Byzantine medals and coins of the period, especially of Michael III, the Drunkard (842-856 A.D.). See Wroth (1908) II, pl. XLIX, no. 19. On *plique-à-jour* enamels see Maryon (1955) pp. 182 ff.

153. GOLD RING WITH CLOISONNÉ ENAMEL OF CHRIST  
 BYZANTINE 10TH - 12TH CENTURY



*Solid gold hoop, a flat band, attached at the top to a flat square table with the corners cut off. In the center is an intaglio bust of Christ with long hair and bearded, filled with cloisonné opaque enamel. The figure is in an engraved circle, holds a book in the left hand and blesses with the right, has a nimbus with a cross, the cross decorated with volutes. The hair and halo are black, the flesh pink, the robe light blue and the book red. To the left and right are engraved:*

*IC and XC (Ιησοῦς Χριστός).*

*In the outer corners of the table rectangles of red enamel with double-volute cloisons set in.*

*Diameter of hoop  $1\frac{3}{16}$  inch*

*Weight 7.41 grams*

*Color plate, p. 235*

This fine and uncommon ring is said to have been bought in Constantinople. Two technically comparable rings are in the Benaki Museum, Athens. Segall (1938) no. 262, an early Byzantine ring with a Madonna in enamel dated pre-726 A.D., and no. 264, a late Byzantine or early post-Byzantine ring with a figure of St. Nicholas. Neither is identical to the present ring, but the earlier has similar volutes in the corners and is closer in style.



154. GOLD DISC WITH CLOISONNÉ ENAMEL OF ST. NICHOLAS  
BYZANTINE (CONSTANTINOPLE?) 10TH - 12TH CENTURY



Flat disc of gold with cloisonné figure and inscription set in depressed areas and grooves. The inscription:

NIKAAOC

is in opaque red enamel. In the figure, the flesh color and the green halo are translucent, the rest is opaque: red outlining the halo, blue robe, turquoise collar, yellow cuff with red trim and circular white jewel, white stole with red edges and red crosses, yellow book with white, yellow and turquoise jewels, light blue-gray hair and eyes (the pupils black). Five small nail holes for fastening down.

Diameter  $1\frac{3}{16}$  inches

Weight 3.49 grams

Color plate, p. 235

Collection: M. P. Botkine

A fine enamel in good condition, the style resembling that in a plaque in the Art Museum, Princeton University, the Stavelot triptych, Morgan Library, and the Stroganoff reliquary, Schlumberger (1894), pls. XIII, XIV. Illustrated in color, Botkine Collection (1911) pl. 91.



155. GOLD AND CLOISONNÉ ENAMEL MEDALLION OF CHRIST  
 ITALO-BYZANTINE (?) 12TH CENTURY (?)



*Cloisonné opaque enamel bust of Christ, nimbed, in a repoussé gold plaque. His flesh is white, hair dark red and eyes black, the nimbus light blue with white interlace alternately enclosing ultramarine and vermillion interior enamels and a trefoil of green leaves. The enamel of His garment is light green with a mantle in violet-rose over His left shoulder, all with yellow details. In the field at the right the repoussé Latin abbreviation:*

**IHS (for Ιησοῦς)**

*filled with black enamel. The frame is circular outside, hexafoil within and is riveted to the face of the plaque at the point of each cusp, the head of the rivet scored with a cross and flanked by six granules. From inner to outer edge concentrically in succession are a beaded wire border, a repoussé chevron band, a plain repoussé molding, a repoussé acanthus scroll border with stippled surround, a second plain repoussé molding and a two-wire intertwined edging.*

*Diameter* 2<sup>7</sup>/<sub>16</sub> inches

*Weight* 19.72 grams

*Color plate, p. 235*



The cusp shape of the frame is not closely related to the design of the enamel and might be later. The enamel is most unusual in its choice and lightness of color. The workmanship of the cloisons is fine as is that of the border. The inner beaded wire is made by the traditional spool technique, on which see Zahn (1929) pp. 74-75, and the note to no. 64 in this collection.



156. TWO CHAMPLEVÉ ENAMEL CHIVALRIC PLAQUES  
ENGLISH 13TH CENTURY



(a)

Two gilt copper discs with champlevé enamels each representing an armed equestrian knight charging with drawn sword and shield raised. On the shields are heraldic devices. The colors used are red, blue, blue-green, black and white opaque enamels. On one (a) a border of white trefoil flowers within rinceaux on a light blue ground; on the other (b) a border of two concentric enamel bands, one red, one blue-green; on the central blue ground of this piece several champlevé crosses.

Diameter  $3\frac{7}{16}$  inches  
Weights (a) 56.00 grams  
(b) 57.18 grams

Some losses appear in the enamel. The heraldry has not been identified.





(b)

157. QUATREFOIL CLOISONNÉ ENAMEL MAN OF SORROWS

BYZANTINE IN PALESTINE (?)

14TH - 15TH CENTURY



A gold plaque with turned-up lip, basically a square with four near semi-circles on its sides, depicting in cloisonné enamel Christ as the Man of Sorrows, eyes closed, head inclined to one side, nimbus with a cross and wearing a loin-cloth. Within a border of red opaque enamel with opaque white enamel circles is a field of translucent dark green with

IC and XC (Ιησοῦς Χριστός)

set in opaque red. Christ's body is translucent dark flesh-color, His eyes, eyebrows and hair black, lips red and loin-cloth semi-translucent white. His nimbus is light blue with a white cross with red edges and a quincunx of circular blue dots with a center lozenge of green. The stigma on the right hand is black.

Height 3¾ inches

Weight 54.65 grams

Color plate, p. 235

Collection: M. P. Botkine

The style of this figure seems to indicate a 14th-15th century penetration of the Byzantine into a Latin area, which could be the Balkans, or Palestine, for example, with the latter being the most attractive suggestion. The emotional aspects of the pose and the choice of subject are characteristics of the date proposed. Illustrated in color in Botkine Collection (1911) pl. 85, where it is dated 12th-13th century. The condition is sound although the enamel is crazed and has some scattered minor repairs most noticeable in the left arm of Christ. The bottom semi-circle is slightly bent back.



## 158. GOLD AND ENAMEL SIGNET RING

MOROCCAN OR HISPANO-MORESQUE CA. 16TH CENTURY (?)

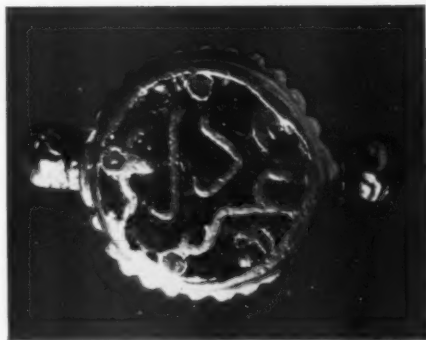


Thin hoop, flat within, rounded without, ending in beasts' heads which grip a thick circular disc in their mouths, the edge of which is fluted vertically, eighteen to the inch. Above this a shallow bezel containing a cloisonné enamel in dark translucent green with five opaque red accents, the cloisons forming a conventionalized Arabic inscription: the name Gharda or possibly a mutilated form of Umr da'im (Long may he live).

Height  $\frac{7}{8}$  inch

Weight 5.19 grams

This ring is of a type unknown in the literature on rings. The beast-heads on the hoop are found in Islamic work from the 12th century onward. Dr. Butrus Abd al-Malik, American University in Cairo, says the inscription is definitely not Egyptian and could be Moroccan or Hispano-Moresque. Mr. Gutman also believes this piece is Hispano-Moresque and dates it early 16th century, but it could be much earlier.



159. FIVE OPENWORK GOLD AND ENAMEL PLAQUES

SICULO-BYZANTINE (?) 15TH-18TH CENTURY

Five gold plaques with cast, engraved and punched design, partly openwork, with added opaque blue and white enamels, as follows:



(a) A flame-shaped Arabic cartouche with a solid center in which is represented the Nativity of Christ, symmetrically disposed, with the manger in the center, Mary left and Joseph right, two angels below and two above and six-pointed stars on a disc in the peak, with engraved rays descending straight down the center axis. Behind Joseph are an ox and an ass. The background is stippled and shows traces of white opaque enamel. Traces of blue and of white enamel in all the eyes. A border of openwork grape rinceaux, with birds, and opaque dark blue enamel.

Height 4 $\frac{7}{8}$  inches  
Weight 71.72 grams



(b) Medallion of a lion and a basilisk in openwork, with a champlévé border of leaves and a mottled blue and white enamel.

Diameter 2 $\frac{1}{4}$  inches  
Weight 26.54 grams

## Enamels



(c) Medallion of a lion facing right in a vignette with champlevé border of lozenges containing Greek crosses, and filled with white enamel in a surround of blue.

Diameter  $2\frac{5}{16}$  inches

Weight 30.80 grams



(d) The same as (c), facing left, in a champlevé interlace border.

Diameter  $2\frac{5}{16}$  inches

Weight 29.31 grams



(e) Medallion with two confronted griffons flanking a vase from which grows a flower and vines symmetrically disposed, with a champlevé foliate border in mottled blue-white enamel.

Diameter  $2\frac{5}{16}$  inches

Weight 26.53 grams

There are touches of blue in the engraved lines on all the animal figures and their eyes are of mottled blue and white enamel. Each plaque has four holes on the edges doubtless for attachment nails.

These may have been intended to serve as ornaments on a book cover. The four medallions are technically identical and considerably finer than the Nativity plaque, and may also be older. The style of the Nativity is late, as is the form of the cartouche; the style of the medallions is Romanesque, 12th-13th century, as found in Italy and France. The workmanship, however, suggests a much later date for them, too. Compare for example the French gilt copper plaque of that date in Forrer (1905) no. 99, which also has blue enamel. The enamel of the present plaques is of poor quality and crudely applied. The use of opaque enamels indicates lack of interest in the reflectance properties of gold. Possibly an 18th century artist made the large plaque to go with the earlier (15th-16th century?) medallions, and added enamel to all.



(b)



(c)

## *Vessels and Plaques*

160. QUARTZ AMULET JAR  
EGYPTIAN 1580-1090 B.C.



*An ovoid jar in translucent cloudy white quartz with pointed foot, two rudimentary handles (broken) and a flat lip.*

Height 2 $\frac{1}{16}$  inches  
Weight 59.08 grams

Collection: Minneapolis Institute of  
Arts

Catalogued in Minneapolis Sale (1958) no. 31 as Egyptian, New Empire. In ancient Egypt oils, unguents and scents were normally kept in alabaster, porphyry, and diorite vases of various shapes, including the ovoid, and sets of these toilet jars were placed in tombs for the use of the dead or as votive offerings. The present jar is shaped like an *ab*, an amulet representing the heart, the fountain of life, and sometimes typifying the conscience. This shape also appears in hieroglyphic writing with these meanings. *Ab* amulets are made of carnelian, green jasper, basalt, lapis lazuli, and many other kinds of hard stone such as the quartz of the present example.

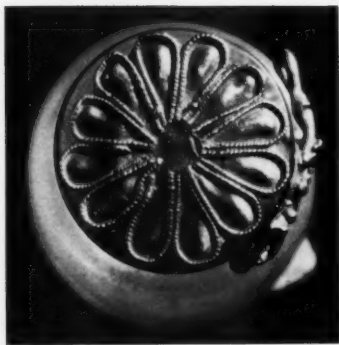
161. ROCK CRYSTAL PERFUME BOTTLE WITH GOLD ORNAMENTS  
ETRUSCAN CA. 5TH CENTURY B.C.



Rock crystal bottle, somewhat in the form of an alabastron, with a horizontal spreading lip and a small ring-shaped foot. It has a gold stopper topped by a rosette, the petals of which are outlined with beaded wire; it has no center ornament. Around the neck is wrapped a spiral of doubled gold wire, looped at the closed end and with a hollow pear-shaped gold ornament at the two other ends. Near each of the three ends is attached a flat strip of gold sheet bordered with one plain and one beaded wire, one end convex the other concave, ornamented down the center with a row of five beaded wire circles separated by two tiny granules and in each of which is fixed a larger granule. In the convex end of the strip is set a disc bordered with three rows of beaded wire. The whole is terminated by another granule in a ring of beaded wire and a single granule outside this.

Height of bottle  $1\frac{9}{16}$  inches  
Weight of ensemble 10.98 grams

Collections: Cook; Charles N. Edge;  
Joseph Brummer





Technically this vase is an extraordinary accomplishment, and has remarkably thin walls. The incredibly fine and minute gold work is unmistakably Etruscan, and therefore, if the bottle is Fatamid (Mohammedan Dynasty in North Africa, 909-1171 A.D.), as Mr. Gutman believes it to be, the spiral has been adapted to this purpose in later times. There is no indication that the bottle itself could be Etruscan but this cannot be ruled out. No example can be cited here of Etruscan rock crystal vases. Several gold spirals of the type are extant, and have heretofore been regarded as binders for the hair; see Marshall (1911) nos. 1311-43, especially nos. 1329-30, all ca. 5th century B.C. The rosette stopper may be of the same date or a little later; compare Siviero (1954) pl. 83, from Cuma, dated 4th century B.C.

## 162. GOLD AMPHORA WITH REPOUSSÉ FIGURE

GRAECO-PERSIAN

5TH CENTURY B.C.



Gold vase made in two parts with a horizontal join just below the handles. The sides are ornamented with vertical repoussé fluting, an ogee or cusped arch at the top of each pair of flutes just above the join, and five pairs of engraved lines parallel to that arch and spaced equally from top to bottom of each pair of flutes. The neck is decorated with a similar motif, engraved but not repoussé. The handles are hollow, repoussé with parts of the same ogee motif, and taper toward their upper end. The lip is flared and the edge bent back and pressed flat on the top surface. There is a small molded circular foot. In the middle of one face a repoussé female figure facing right, with long hair in a plait ending in a tassel, wearing a richly pleated long robe with long sleeves and holding aloft a fluted bowl in her right hand and an amphora in her left. A ground line beneath her feet.

Height 3 $\frac{3}{16}$  inches

Weight 33.53 grams

Collection: Private collection, France

This vase is said to have been found at Tarsus, Cilicia, Asia Minor, in a tomb together with an intaglio agate depicting the same representation of a female figure as here, and a silver stater (333-32 B.C.) of the Persian Satrap of Cilicia, Mazaeus. According to the *Cambridge Ancient History*, VI, 382-83, Mazaeus switched allegiance from Darius to Alexander as the latter approached Babylonia. Mazaeus was made a satrap but without military command. This was Alexander's first appointment of a Persian. In one way Mazaeus' position was unique: he was the only satrap permitted to coin, doubtless for the Babylonian trade. A number of intaglios are extant depicting this same female votive figure, said to be of a Persian lady. Compare Lippold (1922) pls. XLVII, no. 3, LXV, nos. 4, 6 and 7, the last identical with the figure on the present vase and from Megalopolis, Arcadia; also, compare Smith and Hutton (1908) p. 19, no. 59. Sold Paris, Madame X Sale (1925) no. 85, where it is said to have been found in Lower Egypt. The workmanship in those intaglios has been identified as Graeco-Persian, 5th century B.C.



163. ROCK CRYSTAL AMPHORA WITH A GOLD FOOT

GREEK      DATE UNKNOWN



*A carved rock crystal amphora, the shoulder and lip joined by handles that project horizontally from the lip and turn down at right angles to the shoulder. Mounted on a circular gold foot.*

Height 3¾ inches

Weight 61.06 grams

Collections: Morrison; J. P. Haseltine;  
R. W. M. Walker; Joseph Brummer

A particularly fine example of cutting away the interior through a very small opening at the mouth, to achieve very thin walls. See Brummer (1949) no. 152, where it is called Greek.

164. GOLD TABLET WITH MEROITIC INSCRIPTION

NUBIAN 2ND CENTURY B.C. - 4TH CENTURY A.D.



Massive gold tablet with inscription punched with a straight-edged tool at the bottom in three lines and on each side. In the central area are a rivet and several cavities and bosses of solder (where an image once was attached?). On the reverse is the head of the rivet, flattened.

Length 2¼ inches  
Width 1¼ inches  
Weight 85.07 grams

Collection: Robert Garrett

Repair of a hole in silver solder on the reverse near the end; the tablet is irregularly bent and has several tool or hammer marks on it, front and back. So far as we know this inscription has never been published. Professor Herbert May of the Oberlin College Graduate School of Theology has pointed out that the alphabet here is Meroitic, also found in inscriptions discovered in the Nile Valley between the First Cataract and Soba on the Blue Nile, dated 2nd century B.C.-4th century A.D. He believes it may be an important document in the history of the alphabet, and it will be studied further with a view to translation. Two words have been deciphered and transliterated *Qére* (King) and *Amnp* (a divine name). See Griffith (1911-25). The inscription is read from right to left. According to Griffith *Amnp* is a reflection of Amen-hotep II, Pharaoh of the 18th Dynasty (Greek Amenophis), who was worshipped as a god in Nubia, a region rich in gold, and exploited for it by the Egyptians.

165. FRAGMENT OF BONE CARVING, HEAD OF A WOMAN  
CLASSICAL OR EARLY CHRISTIAN      DATE UNKNOWN



*Fragment of hollow bone (?) relief sculpture, yellow-brown in color, head of a woman wearing a fillet or diadem; long wavy hair parted in the center, inset gold eyeballs, and gold earrings in pierced ears. The fragment is concave on the reverse. Mounted on a gold rectangular plaque.*

*Height of head 1½ inches*

*Weight of ensemble 17.96 grams*

The gold eyes, the right side earring and the gold mount are modern. These bone carvings are difficult to attribute and date but are generally Classical or early Christian and especially Coptic. The figure might have been a personification such as Tyche, and perhaps was used as furniture ornament.

166. OCTAGONAL ROCK CRYSTAL AMPHORA

ROMAN      DATE UNKNOWN



*A carved crystal amphora of octagonal section; it has nearly flat shoulders, and terminates below in a button. The handles project horizontally from the center of the neck and turn down at right angles to the center of the shoulder.*

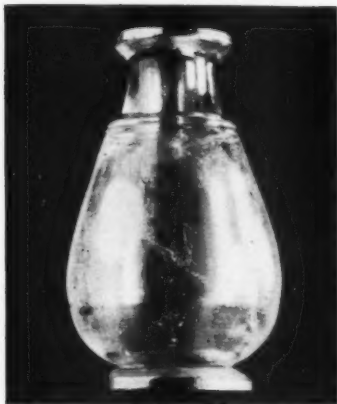
*Height 2 $\frac{3}{8}$  inches  
Weight 65.63 grams*

*Collections: Castellani; Cook;  
Joseph Brummer*

Catalogued and illustrated in Smith & Hutton (1908) no. 208, and Brummer Sale (1949) no. 156, as Roman.

167. ROCK CRYSTAL BOTTLE WITH GOLD LIP AND FOOT

ROMAN (?)      DATE UNKNOWN



*A rock crystal tear bottle in the shape of a bulbous aryballos, the shoulder decorated with two horizontal lines.*

*Height    2 $\frac{3}{4}$  inches*

*Weight    47.97 grams*

*Collections: Cook; Charles N. Edge;  
Joseph Brummer*

Called Roman in Brummer Sale (1949) no. 156, but may be from Fatimid Egypt, 10th-12th century A.D. The gold mounts are modern. There is a small chip at one place on the underside of the lip.

168. GOLD SICKLE-SHAPED PLAQUE WITH BACCHIC SCENE

ROMAN PROVINCIAL 2ND - 3RD CENTURY A.D. (?)



Length 6¼ inches  
Weight 9.99 grams

Repoussé gold plaque made of three separate sheets, backed with one continuous sheet. Around the circumference a narrow strip of gold has been turned over the edges and crimped. At either end are three rosettes. Between these sets of rosettes is represented a Bacchic scene: Bacchus reclining in a chariot drawn by two leopards in the center, accompanied by seven nymphs and satyrs in various inebriate poses, one riding a third leopard, and three winged Amorini working with a wine press. At the far right are Mercury carrying a caduceus and Minerva (?) with a spear, walking off the scene. The entire background is ornamented with punched circles. A hole is cut in each end, probably for suspension. Along the bottom are fourteen smaller holes punched through the design.

Collection: Louis Strauss

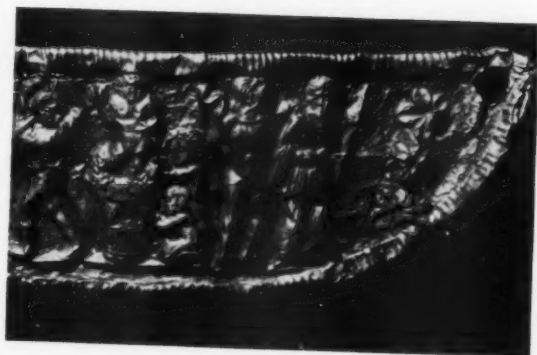
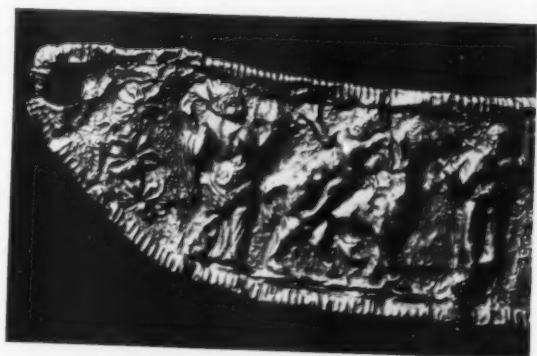
It has been variously suggested that this piece is from Danubian, Balkan or Gallic regions of the Roman Empire. That it was intended originally to be suspended as a pectoral or other ornament seems likely from the fact that the two holes cut in the end are in reserved areas without the punch work found in all other areas. This is certain at the left end but





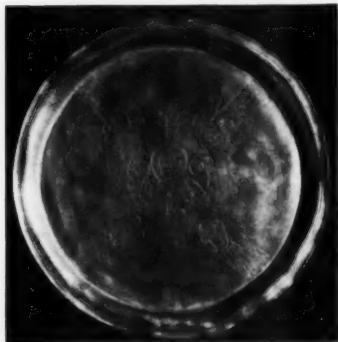
## Vessels

not clearly so at the right. Therefore this piece may have been intended for wear by a living person, not sewed on or laid among grave wrappings, as has also been suggested. The smaller holes along the lower edge evidently were punched later as they infringe on the design. The subject should be compared with sarcophagus fronts and other Roman work where Bacchic scenes are usually found.



169. GOLD PATEN WITH BUST OF CHRIST

GREEK (?) 18TH CENTURY (?)



Circular disc with turned up and curved edge engraved with three concentric lines. In the center, engraved in a medallion ornamented with quatrefoils is a bust of Christ with long hair and a beard, a nimbus with a cross, holding a book, blessing with His dexter hand. On either side, inscribed:

ΙΣ and ΧΣ (Ιησοῦς Χριστός) in circles. Outside the medallion are two separate faces, one pair of interlinked circles and one Tetramorph, each in the midst of six wings. Alternating with these are four angels holding book, censor, candle and monstrance (?) respectively.

Diameter 3¾ inches  
Weight 62.40 grams





## 170. SILVER TRIPTYCH RELIQUARY

GEORGIAN LATE 16TH - EARLY 17TH CENTURY



A box reliquary, rectangular without, having an arched interior now empty, covered by a pair of arched doors; the arched top of one door is missing. A gable on the other upper part is also missing. On each door a repoussé warrior saint, nimbed, carrying spear and shield dressed in short tunic and cape, inscription over each. The background is engraved with vine rinceaux. In the spandrels above, the lower parts of Seraphim, upper parts missing, Georgian inscription under them. On the reverse a repoussé Golgotha Latin cross on a stepped pyramid with vines growing out of it. At the end of each arm is a disc. In the field below this a three-line Georgian inscription. The background throughout is stippled. At the center of the bottom edge is part of a door latch now broken and from the sides project pin hinges.

Height 2 $\frac{3}{4}$  inches

Weight 46.89 grams

The construction of the metal sheet is curious, for it is in two layers, the under one of a white metal, evidently containing much silver, and over the face of this has been riveted a very thin sheet of silver now worn

away from all raised surfaces. The frontal style of the figures, which is strongly Byzantine, the use of inscriptions, the profuse background ornamentation, the cross which sprouts vines and the alphabet used in the inscription all indicate Georgian provenance. Professor Sirarpie Der Nersessian relates the style of the two warrior saints George and Demetrius to a dated triptych of ca. 1577-1582 in the Hann Collection, see Djobadze (1960) pp. 105-109. Compare no. 22 in this collection.





171. REPOUSSÉ PLAQUE WITH CHRIST AND AN EMPEROR

BYZANTINE

DATE UNKNOWN



Thin rectangular gold sheet with repoussé design in a recessed panel, a standing frontal figure of Christ, with long hair and beard wearing a nimbus with a jeweled cross, clad in a long robe, an overmantle with a beaded edge, shoes, carrying a book in His left hand. With His right hand He touches the shoulder of an Emperor, also frontal, long-haired and bearded, wearing a jeweled crown topped with a cross, a long and richly ornamented robe and shoes, carrying an orb topped with a cross and wearing a ring on the right hand. The background is plain except for a cross with circular jeweled end, the upper arm longer than the others. The margin is ornamented with eight panels of X design with dots. Eight holes one at each corner and one at the mid-point of each side.

Dimensions  $7\frac{1}{4} \times 5\frac{1}{2}$  inches

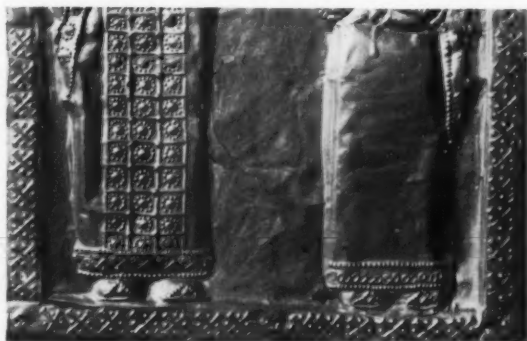
Weight 65.14 grams

Collection: Träü, Vienna

Question has been raised about the authenticity of this piece. A thorough investigation of its prototypes may prove fruitful. The general style is found as early as the 5th century A.D., see Rosenberg (1922) fig. 26,



in the repoussé gold portrait medallion of Licinia Eudoxia, ca. 450 A.D., and continues later. It is found, for example, in lead figures from San Marco, Venice of the 12th-13th century, see Wulff (1911) nos. 1903-04, and on later Byzantine coins. In these coins are found an occasional example of a Curian cross with the long upper arm, the same crown, orb and cross, robe design, and poses with Christ touching the Emperor, usually to crown him, in which respect the present plaque shows a complete misunderstanding. Although some stylistic roots are evident in coins from Constantine IV (668-685 A.D.) onward, the closest parallels are on the coinage of Alexis I (1081-1118) and John II (1118-1143). See Wroth (1908) *passim*. Indeed this present piece may be based on such coins. When it was made, and where, for it is evidently provincial, must remain unanswered questions for the moment.



172. GOLD AND ENAMEL SACRAMENTAL BOWL

ARMENIAN 16TH - 18TH CENTURY



Diameter  $3\frac{3}{4}$  inches

Weight 71.13 grams

Gold repoussé bowl. A bust of Christ nimbed with radiating rays, blessing and holding a book is represented on a raised medallion in the center bottom, the ground filled with white enamel and the medallion edged with a wreath. Around the sides of the bowl are four pilasters supporting scroll-work arches. Under these in order are (a) a fruitful grape vine; (b) a standing bishop wearing a mitre holding a book on which rests an ink well (?) with pen in it (?), flanked by another bishop wearing a mitre enthroned, and a seated bareheaded figure holding an inscribed book, all nimbed; above is an open book, inscribed, in a cloud; in the background a censing angel; (c) a sheaf of grain; (d) a bishop wearing a mitre baptizing a man (John?) with an attendant; in the background the Ark on a mountain, and a city (?) view; above in a cloud, a dove with rays descending from it onto the baptized. Traces of enamel throughout.

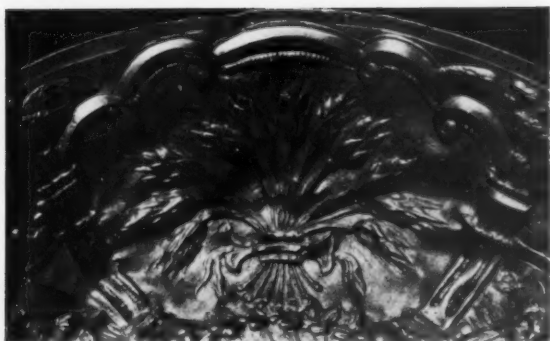
Professor Sirarpie Der Nersessian has pointed out that the inscriptions are in the Armenian alphabet but are meaningless. On the basis of the





relationship of some of the ornament, of the style and costume of the two men above the central figure of Christ, to reliefs on the cover of a manuscript in Jerusalem which is dated 1750, she suggests a date in the 18th century for this bowl. Mr. Gutman and others cited by him propose an earlier date of 16th, or possibly 17th century.





173. GOLD CUP WITH ZODIAC SIGNS  
GOLD COAST OR DAHOMEY      UNDATED



Gold goblet, frustum of a cone on a stem, with a molded hollow circular foot. At the base, middle and lip of the vessel an appliqué ring of gold. In a band near the top a chain of twelve confronted heart shaped gold cloisons, each enclosing a sign of the zodiac.

Height 4 inches  
Weight 77.16 grams

This simple goblet is made by hammering and cutting flat shapes which are closed at a mortised joint visible up the side, and at a straight joint near the base of the cup. Gold rings with similar zodiacal signs have come from the Gold Coast. See Dalton (1912) no. 2514. Some such work is said to have been done outside Africa for use or export from there.



no. 180, p. 286

## Figurines

### 174. GOLD COW

PRE-ACHAEMENID PERSIA (?)

2ND - 1ST MILLENNIUM B.C. (?)



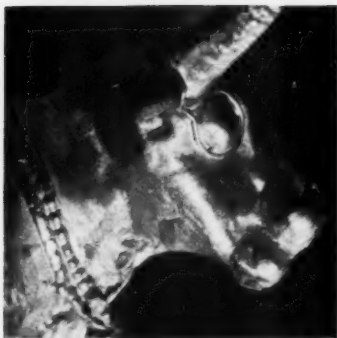
Hollow gold figure of a cow, cast with thick walls and ciselé. Details are added as follows: appliqué double collar made of gold strips hammered or molded with tiny bosses, thirty-two to the inch; fetlocks are indicated by pairs of globules each surrounded by a ring of fine wire; forelock is an irregular group of about eight globules; eyeballs, ears, horns, udder and tail added; teats are rolled cylinders of gold leaf; eyes and rectal openings are surrounded by rings of wire. Horns and tail have been engraved with detail.

Length  $1\frac{11}{16}$  inches

Weight 20.17 grams

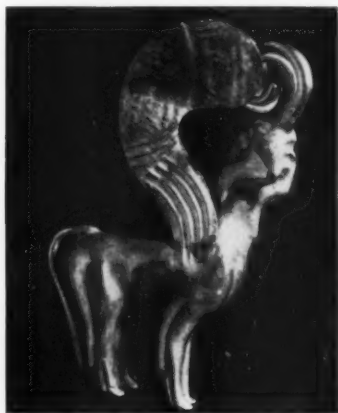
Cast mark and joints have been well concealed; a few casting faults are visible in each of the legs. For this work of great charm and remarkably realistic detail no precise parallel can be found. However, the type is probably Iranian. The bull protoma is found in pre-Achaemenid art in Persia, in similar style with large eyes, and naturalistic detail. The large

eye with a ring around it is also typical of Luristan animals where engraved details are also common. Compare, for example, Ghirshman (1954) pl. 4a. Achaemenid and later work is more stylized and svelte. It has been suggested that this present piece may be late Sassanian-early Islamic work, but I find no parallels there. For another piece in this collection which may be Persian, pre-Achaemenid, see no. 96. Compare also the Luristan piece no. 175.



175. WINGED GOLD IBEX WITH BEARDED HUMAN FACE

LURISTAN (?) CA. 1000-550 B.C. (?)



Hollow gold figure of an ibex with bearded human face and crescent-shaped hair dress, above a long neck. To the shoulders have been attached wings in sheet gold which curve back over the neck, and are ornamented with repoussé parallel lines, lightly in the upper part, heavily in the lower. The figure is unengraved except for the lines indicating the tassel at the end of the long tail.

Height 2¾ inches

Weight 32.37 grams



This piece is without a known counterpart, but may be from Luristan. The question of authenticity has been raised, but no evidence put forward against the piece. For several years objects found by peasants have been coming to Europe and America by the thousands out of tombs in the Kermanshah district, from which this piece also is said to have come. Luristan was inhabited by an elite clan of warrior horsemen of composite culture who were reluctant to settle on the land and valued portable goods. Objects from ancient Luristan which are not portable are rare. See Ghirshman (1954) pp. 99 ff. They are most famous for bronze ibex figures, and many with human faces are extant. See Pope (1938-39) pls. 32-34, 40-41, 58, 73. I can find no evidence of the use of gold in Luristan, and it is possible that the present piece comes from a neighboring area.

176. LAPIS LAZULI AND GOLD FIGURINE OF HORUS

EGYPTIAN CA. 663-525 B.C.



*A small seated figure of the hawk-headed god Horus, in lapis lazuli, with a crown of gold. He sits upon a throne slightly raised in back, hands clenched by knees, wearing a pleated skirt and a long wig. On the bottom of the rectangular base is engraved in hieroglyphics: Protection for Sa-Bast.*

Height 2¼ inches  
Weight 24.01 grams

Collections: Hilton-Price; Mrs. Henry Walters; Joseph Brummer

This very fine piece of miniature sculpture in a rare stone is said to come from Abydos. See Hilton-Price Sale (1911) no. 906, listed as Old King-



*Figurines*



dom. Horus, "the avenger of his father" (Osiris) wears the two-tiered crown which symbolizes Upper and Lower Egypt, the uraeus on the front is the sacred asp or cobra of ancient Egyptian rulers. In the Walters Sale (1943) no. 489; and Brummer Sale (1949) no. 12, where this piece is dated XXVI Dynasty (Saite). Lapis lazuli is rare in Egyptian art. It is not known to occur in nature nearer to Egypt than Persia, perhaps "Tefroret," the region from which Egyptians said it came.



## 177. WINGED IBEX OF GOLD

PERSIAN (?) 5TH - 1ST CENTURY B.C. (?)



Hollow figure of a male ibex in a leaping position, front legs raised, with a pair of wings on the shoulders. The body and legs appear to have been cast or molded in two halves which were soldered together and chased with engraved lines simulating the pelt. Also engraved are feathers on the wings and details of the horns. The ears are soldered on as are the horns and wings. The eyes are set with dissimilar cabochon rubies. There is a hole in the underside of each rear hoof, and a trace of solder.

Height 3¾ inches

Weight 54.42 grams

It is said to have been excavated in Northern Persia or Anatolia. Doubt has been cast on this piece but there is no visual evidence suggesting it is not ancient. However, good stylistic parallels are not easy to find. A number of similar figures are available for comparison. Generally they are used as handles of vessels or, if only the foreparts are used, as finials for rhytons. The most famous and largest (10¾ inches) examples, if not the most beautiful, are two vase handles, each a leaping ibex, one in Berlin and one in Paris, Pope (1938-39) pl. 112, Achaemenid workmanship in bronze, partially gilt (elsewhere described as of silver inlaid with gold), which are very lively in pose and turn of the head and neck. The wings of the present piece are closely comparable to the wings on these pieces. Sarre (1922) p. 20, believes these two vase handles may be post-Achaemenid. In the Louvre is a rhyton finial in silver, a goat or ibex with the pelt engraved, Tel (1936-49) II, p. 61, also Achaemenid, but otherwise quite different. Other pieces are in the British Museum, Pope (1938-39) pl. 111 A, and in the Hermitage Museum, Sarre (1922) pl. 48, both more stylized. Some relationship may exist with Assyrian ibex figures; compare, for example, the fine ibex in a relief now in the Louvre, Tel (1936-49) p. 308.



178. AMBER CAMEO FIGURE ON A GOLD MOUNT

ROMAN 2ND - 3RD CENTURY A.D.



*Amber cameo, half-length figure of a man, bearded, wearing a crown of leaves, and leaves wrapped about his hips. One arm and forearm are missing. The piece is mounted on a gold background.*

*Height of figure 1¾ inches*

*Weight of ensemble 20.36 grams*

The gold mount is modern. The figure is fragmentary but may represent a follower of Bacchus. There is an old horizontal break through the chest of the figure.

179. GOLD FIGURE OF A SEATED PERSON

ITALIAN CA. 1300 A.D.



*Hollow cast and ciselé gold figure of a youthful seated figure, bareheaded, hands crossed on breast, wearing a long sleeved, long robe which falls in ample folds over the knees and bare feet, the toes of which are visible. The figure is concave and open at the back where four round gold wires are affixed to facilitate mounting.*

Height 1¼ inches

Weight 5.53 grams



A very fine and important piece of Italian diminutive sculpture, possibly part of a liturgical or reliquary piece. The style is not precisely localizable and is classical in inspiration. The fusion of Gothic and Classical elements is such as one finds in the vicinity of the art of Arnolfo di Cambio, ca. 1300.

*Figurines*



180. TWO SILVER AND GILT FLYING ANGELS

FLEMISH (?) 15TH CENTURY



*Two diminutive winged, cast and ciselé silver angels in a flying pose, with wings spread, robes flying and faces upturned, each holding a U-shaped gilt candlestick. Their hair is short, curly and is gilt.*

*Length 1 $\frac{3}{16}$  inches*

*Weight of pair 39.74 grams*

*Detail photograph, p. 274*

The tips of two wings are missing, one wing is re-attached and one wholly restored. There is a threaded hole in the base of each for attachment, evidently to a larger liturgical piece.





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